*File name:* Spring\_para7\_4\_in\_HM924v6\_F\_1853-54.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:* Draft F (Late 1853 to Early 1854), volume 6 in HM 924

*Position in composition sequence:* 4

The first part of the selection, “The whole bank . . . fresh designs about.” (¶7a), occurs on the recto and verso of a leaf located about four-fifths of the way through draft F, with other leaves containing material related to “Spring.”

Most of the second part of the selection, “I feel as if . . . its prototype.” (¶7b), occurs on the verso of a leaf containing the end of paragraph 10b in “House-Warming.” This leaf is located about a third of the way through draft F.

Thoreau interlined a version of the sentence that connects these two parts in the published text (“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.”) in a Journal entry for March 2, 1854. That interlineation reads “This is as if you were approaching the vitals of the globe for this sandy overflow is something such a foliaceous mass” (see “Spring\_para7\_5\_in\_J\_1854\_3.docx”). The sentence appears again in HM 924, Draft G, interlined in faint pencil (see [hm924v7n985](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/985)); for a transcript of the page on which it occurs, see “Spring\_para7\_6\_in\_HM924v7\_G\_1854.docx.”

**Diplomatic transcripts of entire pages containing first part of selection**

[[hm924v6n1216](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1216) (recto of page [1] of bifolio)]

P. 471 *in blue p by Sanborn in left margin*

1 like those formed at the

mouths of rivers.

which is from 20 to 40 feet high

The whole bank ^ 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 excited to produc-

tiveness by a rain in mid sum- *4 to 6 pinholes in left margin*

What makes this foliage

mer. ^This sand~~y~~ ~~vegetation~~ y *c in p* vegetation . . . so *c in p*

~~so~~ ~~is~~ th{*illegible*} is *c in ink* th{*illegible*} *may be erased*

~~would not be so~~ ^ remarka-

{~~illegible~~ it} its *illegible word* *c in ink* is *written in ink over p* it

~~ble if it did not~~ springing into ble . . . not *c in p*

existence thus suddenly, as if by as if . . . apace; so *set off and c in p*

magic, while to the eye it has

all the perfection of the most

slowly formed works of nature

we

and art. Just as ~~I~~ should think I *c in p*

that God was more alive and pre-

we

sent if ~~I~~ should see the trees grow I *c in p*

~~apace~~; so when I see on the apace *c in p*

for the sun acts on one side first

one side the inert bank, ^ and P. 472 *in blue p by Sanborn in left margin*

on the other this luxuriant fo-

liage, the creation of an hour I

am affected as if in a peculiar

sense I stood in the laboratory

the Who

of ~~an~~ artist. (~~That Power that~~) an *c in p* liege *altered from* p

made the world & me ~~is~~ still is *c in p*

(had come to where he was)

[[hm924v6n1217](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1217) (verso of page [1] of bifolio]

at work, sporting on this bank

and with excess of energy strewing

his fresh designs about.

When the sun withdraws P. 473 *in blue p by Sanborn in left margin*

the sand ceases to flow, but

in the morning the streams will

start once more and branch &

branch again into a myriad

by this

others. You may ~~here~~ see, ^ per- here *c in p*

chance, how blood vessels are

*6 or 7 pinholes in right margin*

formed. If you look closely you

~~will~~ observe that first there will *c in p*

pushes forward from the thaw-

ing mass a stream of softened

sand with a drop like point

like the ball of the finger, feel-

ing its way slowly and blindly

downward, until at last with

more heat and moisture, as

the sun gets higher, the most

fluid portion, in its effort to

obey the law to which the most

inert also yields, separates from

the latter and forms for it-

self a channel or artery with-

in that. But when the sun

dries the upper surface of this

artery, it falls in and reveals

**Layers of revision, in order proposed by Witherell**

*The initial inditing is in dark brown ink:*

The whole bank 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 excited to produc-

tiveness by a rain in mid sum-

mer. This sandy vegetation

would not be so remarka-

ble if it did not spring into

existence thus suddenly, as if by

magic, while to the eye it has

all the perfection of the most

slowly formed works of nature

and art. Just as I should think

that God was more alive and pre-

sent if I should see the trees grow

apace; so when I see on the

one side the inert bank, and

on the other this luxuriant fo-

liage, the creation of an hour I

am affected as if in a peculiar

sense I stood in the laboratory

of an artist. That Power that

made the world & me is still

at work, sporting on this bank

and with excess of energy strewing

his fresh designs about.

*Complication: I think Thoreau altered* power *to* Power *in his first inditing, but I can’t be sure.*

*I think Thoreau made the next layer of revisions in pencil*.

The whole bank which is from 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 excited to produc-

tiveness by a rain in mid sum-

mer. This sand foliage

is th{*illegible*} remarka-

~~ble~~ {*illegible* it} spring into

existence thus suddenly, as if by

magic, while to the eye it has

all the perfection of the most

slowly formed works of nature

and art. Just as we should think

that God was more alive and pre-

sent if we should see the trees grow

; so when I see on the

one side the inert bank, for the sun acts on one side first and

on the other this luxuriant fo-

liage, the creation of an hour I

am affected as if in a peculiar

sense I stood in the laboratory

of the artist. Who

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.

*Complications:*

th{*illegible*} *may have been inadvertently rubbed off or it may have been deliberately erased*

*Thoreau did not cancel* remarka- *but he did cancel* ble. *I think he intended to keep the whole word in his revision.*

*Thoreau did not add an* s *to* spring*, which is needed for subject/verb agreement after the revision.*

*I think the next revision involved cancelling the passage* as if by . . . apace. *I can’t prove that Thoreau didn’t make all of the pencilled revisions, including this one, in the same pass, but the two revisions from* I *to* we *and the cancellation of* apace *suggest that initially he intended to keep the passage.*

The whole bank which is from 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 excited to produc-

tiveness by a rain in mid sum-

mer. This sand foliage

is th{*illegible*} remarka-

~~ble~~ {*illegible* it} spring into

existence thus suddenly

; so when I see on the

one side the inert bank, for the sun acts on one side first and

on the other this luxuriant fo-

liage, the creation of an hour I

am affected as if in a peculiar

sense I stood in the laboratory

of the artist. Who

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 think Thoreau’s final stage of work was in ink, after all pencilled revisions had been made. He wrote over some of the pencilled revisions in ink, and in one case he wrote* is *in ink over pencilled* it [remarka- / ~~ble~~ is its]:

The whole bank which is from 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 excited to produc-

tiveness by a rain in mid sum-

mer. What makes this This sand foliage

is th{*illegible*} remarka-

~~ble~~ is its springing into

existence thus suddenly

; so when I see on the

one side the inert bank, for the sun acts on one side first and

on the other this luxuriant fo-

liage, the creation of an hour I

am affected as if in a peculiar

sense I stood in the laboratory

of the artist. Who

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.

**Diplomatic transcript of entire page containing second part of selection**

[[hm924v6n1099](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1099) (verso of single leaf)]

P 472 *in blue p by Sanborn in right margin*

A You find ~~thus~~ in the very sands an an- thus *c in ink*

ticipation of the vegetable leaf– No wonder

that the earth expresses itself outwardly in leaves

so

it ^ labors with the idea ~~thus~~ inwardly– The atoms thus *c in ink*  ato *rewritten in*

*ink*

have already learned this law & are pregnant & *rewritten in ink*

with it. The overhanging leaf sees here leaf *rewritten in ink*

& the leaves of fat

its prototype– Internally–whether in the globe or ly *rewritten in ink*

a word especially applicable to liver & lungs

animal body–it is a moist thick lobe ^ (λείβω ( *rewritten in ink*

lapsus a lapsing

labor ^ to flow or slip downward^– λιψ a labor *written over illegible pencilled*

*word* λιψ *preceded by c false start*

rock from which water trickles; also a drop–~~lobos~~ λοβος

labium or lip

lobus globus–lobe globe–^also ~~lip~~ lap flap *2 sets of pinholes in right margin*

& ~~so on~~–many other words–) externally a dry thin so on *c in ink* ) *rewritten in*

*ink*

leaf–even as the f & v are a pressed & dried b

The radicals of lobe are lb–the

B P. 473 *in blue p by Sanborn in right margin*

soft mass of the b (single lobed or B double lobed) ( *and* ) *rewritten in ink*

with a liquid l behind it pressing it forward–

to the meaning

In globe–glb–the guttural g adds ^ the

throat

~~the~~ capacity of the ~~gutter~~ The feathers The *preceded by vertical stroke c in ink*

& wings of birds are still drier & thinner leaves.

also

Thus ^ you pass from the lumpish grub in the earth to the airy & fluttering butterfly g *of* grub

~~Thus~~ The very globe ~~itself~~ {~~illegible~~} & becomes winged in its orbit. *touched*

continually transcends itself *up in ink*

Even ice begins with delicate crystal leaves as if in *and* orbit *rewritten*

*in ink*

it had flowed into moulds which the fronds of

water plants have impressed on the watery mirror–

The whole tree itself is but one leaf–& rivers are

still vaster leaves whose pulp is intervening earth e *of* leaves *rewritten in ink*

*final* p *of* pulp *touched up in ink*

& towns and cities are the ova of insects in their of *written over* in

axils.

**Layers of revision, in order proposed by Witherell**

*Initial inditing in pencil:*

You find thus in the very sands an an-

ticipation of the vegetable leaf– No wonder

that the earth expresses itself outwardly in leaves

it labors with the idea thus inwardly– The atoms

have already learned this law & are pregnant

with it. The overhanging leaf sees here

its prototype–

*With three revisions in ink,* thus *cancelled in two places and* so *added:*

You find in the very sands an an-

ticipation of the vegetable leaf– No wonder

that the earth expresses itself outwardly in leaves

it so labors with the idea inwardly– The atoms

have already learned this law & are pregnant

with it. The overhanging leaf sees here

its prototype–