*File name:* Spring\_para7\_6\_in\_HM924v7\_G\_1854.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 G (February and March 1854), volume 7 in HM 924

*Position in composition sequence:* 6

In draft G, the first part of the selection, “The whole bank . . . fresh designs about.” (¶7a), occurs within a group of seven contiguous leaves (plus an additional waxed-on leaf) all related to “Spring.” The first five words, “The whole bank, which is from” occur at the bottom of the recto page of the first leaf in this group.

The text continues on the recto page of the fourth leaf in this group.

**Diplomatic transcripts of entire pages containing selection**

[[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

[[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 e *of* the *reformed in p open and close parens*

*around* for . . . first, *c in ink*

the sun acts on one side first,~~)~~–

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 *See discussion below\**

V S were nearer

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

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

A ¶ 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

*\*In the published text,* fresh designs about. *is followed by the material interlined in faint pencil–*I feel . . . animal body *Thoreau’s ink insertion* I feel as if I *and his pencilled reference,* V[ide] S[crap] were nearer *make it clear that he intended this material to follow* designs about. *I have not located the scrap Thoreau references here.*

*In the published text* I feel . . . animal body *is followed by* You find thus in the very sands. . . . *(part of ¶7b in “Spring”).* *It is possible that the pencilled right-pointing caret*, A, *and* You {find} *refer to* *the pencilled version of this material that is found in draft F* [hm924v6n1099](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1099).

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

*Initial inditing:*

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 slightly ex-

cited to productiveness by a rain in

midsummer. What makes this

sand foliage so remarkable

is its springing into existence thus

suddenly. When I see on the

one side the inert bank,–(for

the sun acts on one side first,)–

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

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

*Revisions in ink*

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.

What makes this

sand foliage remarkable

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one side the inert bank,–for

the sun acts on one side first,–

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

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.

*Pencilled revisions and additions, and one ink cross-reference* (I feel as if I *added following* fresh designs about.)

The whole bank, which is from

20 to 40 feet high, is sometimes over-

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foliage, or sandy rupture, for

a quarter of a mile on one or

both sides, the produce of one

spring day.

What makes this

sand foliage remarkable

is its springing into existence thus

suddenly. When I see on the

one side the inert bank,–for e *of* the *reformed in p*

the sun acts on one side first,–

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

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