September 13, 2020

*Walden*, “Spring,” paragraph 7, selection for October presentation.

Each sentence in the final published version of the selection is compared with draft of that sentence, as originally written and as revised. New material in each draft is shown in red. The layers of revision are based on my judgments about Thoreau’s intentions; see the Word files for each of the six version for more details.

Final published Drafts

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| The whole bank, which is from twenty to forty feet high, is sometimes overlaid 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. | J in 924F 1848: The whole bank for a quarter of a mile on both sides is sometimes overlaid 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.  J in 924F 1848-r1: The whole bank for a quarter of a mile on both sides of this cut is sometimes overlaid with a mass of plump & sappy verdure of this kind–the produce of one spring day  J in 924F 1848-r2: The whole bank for a quarter of a mile on both sides of this cut is sometimes overlaid with a mass of plump & sappy foliage of this kind–the produce of one spring day  924F Late 1853-early 1854: The whole bank is sometimes overlaid 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 productiveness by a rain in mid summer.  924F Late 1853-early 1854-r1: The whole bank which is from 20 to 40 feet high is sometimes overlaid 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 productiveness by a rain in mid summer.  924G 1854: The whole bank, which is from 20 to 40 feet high, is sometimes overlaid 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 excited to productiveness by a rain in midsummer.  924G 1854-r1: The whole bank, which is from 20 to 40 feet high, is sometimes overlaid 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 productiveness by a rain in midsummer.  924G 1854-r2: The whole bank, which is from 20 to 40 feet high, is sometimes overlaid 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 productiveness by a rain in midsummer.  924G 1854-r3: The whole bank, which is from 20 to 40 feet high, is sometimes overlaid 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 . . . midsummer. *deleted*] |
| What makes this sand foliage remarkable is its springing into existence thus suddenly. | J in 924F 1848-r1: 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.  924F Late 1853-early 1854: This sandy vegetation would not be so remarkable 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.  924F Late 1853-early 1854-r1: This sand foliage is th{*illegible*} remarka-  {*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.  [ble *following* remark- *cancelled*]  924F Late 1853-early 1854-r2: This sand foliage is th{*illegible*} remarka-  {*illegible* it} spring into  existence thus suddenly  [, as if by . . . art. *cancelled*]  924F Late 1853-early 1854-r3: This sand foliage is th{*illegible*} remarka-  {*illegible* it} is its springing into  existence thus suddenly  [, as if by . . . art. *cancelled*]  924G 1854: What makes this  sand foliage so remarkable  is its springing into existence thus  suddenly.  924G 1854-r2: What makes this  sand foliage remarkable  is its springing into existence thus  suddenly.  [so *cancelled*] |
| 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 and me,—had come to where he was still at work, sporting on this bank, and with excess of energy strewing his fresh designs about. | J in 924F 1848: 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–  J in 924F 1848 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–  J in 924F 1848-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.–  J in 924F 1848-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.–  [and contriving new designs *cancelled*]  J in 924F 1848: 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.  J in 924F 1848 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.  *[This is noted separately because of the significance of the change from* study *to* studio *during the first inditing]*    J in 924F 1848-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.    J 1851.12.29: The artist is at work in the deep cut.  J 1851.12.31: I seem to see some of the life that is in the spring bud & blossom more intimately–nearer its fountain head–the fancy sketches & designs of the artist.  J 1852.3.15: They come out from the interior of the earth like bowels–a rupture in the spring–& bury the  snow–  924F Late 1853-early 1854: Just as I should think that God was more alive and present 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 foliage, 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.  924F Late 1853-early 1854 first inditing or r1?: Just as I should think that God was more alive and present 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 foliage, 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.  924F Late 1853-early 1854-r1: Just as we should think that God was more alive and present 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 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.  [apace *following* grow *cancelled*]  924F Late 1853-early 1854-r2: 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.  [Just as we . . . ; so *cancelled*]  924G 1854: 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.  924G 1854-r1: 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.  [e *reformed in pencil*]  924G 1854-r2: 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.  [*parens around* for . . . first *cancelled; dashes added*]  [artist *revised to* Artist]  [;– *after* me *altered to comma*]  924G 1854-r4: 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.  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  924G 1854-r5: 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. I feel as if I  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  924G 1854-r6: 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. 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 |
| 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. | J 1851.12.31: These things suggest–that there is motion in the earth as well as on the surface; it lives & grows. It is warmed & influenced by the sun–just as my blood by my thoughts.  J 1854.3.2: The sand foliage is vital in its form–reminding me what are called the vitals of the animal body.  J 1854.3.2-r2: This is as if you were approaching the vitals of the globe for this sandy overflow is something such a foliaceous mass as the vitals of the animal body.  *[need a better image of the MS to confirm the cancellation of* The sand . . . called the*]*  924G 1854-r4: 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  924G 1854-r5: I feel as if I  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  924G 1854-r6: 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 |
| You find thus in the very sands an anticipation of the vegetable leaf. | J 1851.12.31: As if for ages sand and clay might have thus flowed into the forms of foliage–before plants were produced to clothe the earth.  924F Late 1853-early 1854: You find thus in the very sands an anticipation of the vegetable leaf–  924F Late 1853-early 1854-r1: You find in the very sands an anticipation of the vegetable leaf–  [thus *cancelled*]  J 1854.3.2: On the outside all the life of the earth is animal or vegetable–but make this deep cut in it & you find it vital– –you find in the very sands an anticipation of the vegetable leaf–  J 1854.3.2-r1: On the outside all the life of the earth is expressed in the animal or vegetable–but make a deep cut in it & you find it vital– –you find in the very sands an anticipation of the vegetable leaf–  *[did this J passage precede the passage in F? Should parts of F be dated after March 2, 1854?]* |
| No wonder that the earth expresses itself outwardly in leaves, it so labors with the idea inwardly. | 924F Late 1853-early 1854: No wonder that the earth expresses itself outwardly in leaves it labors with the idea thus inwardly–  924F Late 1853-early 1854-r1: No wonder that the earth expresses itself outwardly in leaves it so labors with the idea inwardly–  [thus *cancelled*]  J 1854.3.2: No wonder that the earth expresses itself outwardly in  leaves–which labors with the idea thus inwardly–  *[did this J passage precede the passage in F? Should parts of F be dated after March 2, 1854?]* |
| The atoms have already learned this law, and are pregnant by it. | 924F Late 1853-early 1854: The atoms have already learned this law & are pregnant with it.  J 1854.3.2: The earth is pregnant with law–  J 1854.3.2-r2: The earth is pregnant with this law–  *[did this J passage precede the passage in F? Should parts of F be dated after March 2, 1854?]* |
| The overhanging leaf sees here its prototype. | 924F Late 1853-early 1854: The overhanging leaf sees here its prototype–  J 1854.3.2: The overhanging leaf sees here its prototype–  *[did this J passage precede the passage in F? Should parts of F be dated after March 2, 1854?]* |