

**The Project Gutenberg eBook of Eve's Diary, Part 2, by
Mark Twain**

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Eve's Diary, Part 2

Author: Mark Twain

Illustrator: Lester Ralph

Release date: June 1, 2004 [EBook #8527]

Most recently updated: December 26, 2020

Language: English

Credits: Produced by David Widger and Cindy Rosenthal

*** START OF THE PROJECT GUTENBERG EBOOK EVE'S DIARY, PART
2 ***

EVE'S DIARY

By Mark Twain

Illustrated by Lester Ralph

Part II.

EVE'S DIARY

MARK TWAIN





Eve's Diary

TRANSLATED FROM THE ORIGINAL MS.

By Mark Twain

ILLUSTRATED BY
LESTER RALPH

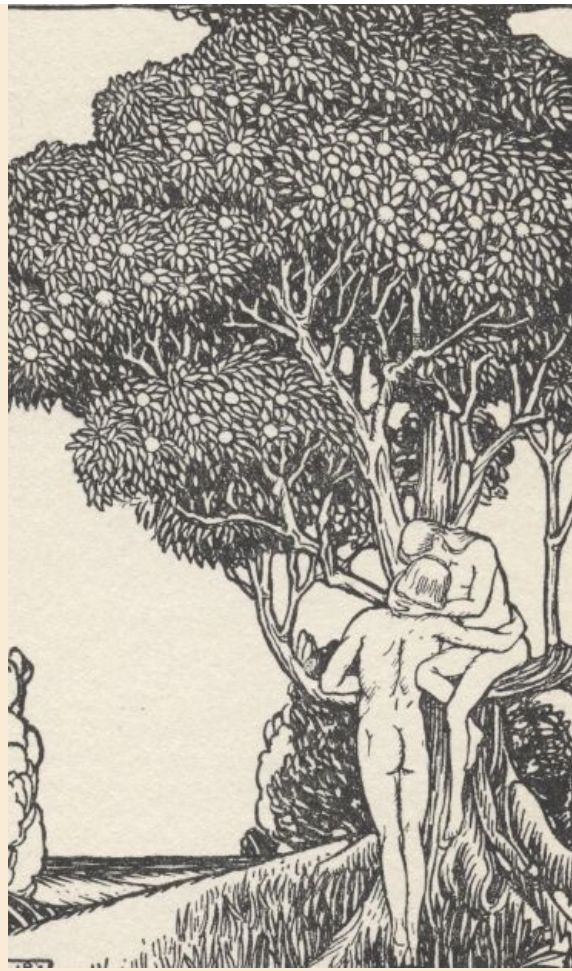


LONDON AND NEW YORK
HARPER & BROTHERS
PUBLISHERS :: MCMVI

Eve's Diary

Translated from the Original

SUNDAY.—It is pleasant again, now, and I am happy; but those were heavy days; I do not think of them when I can help it.



I tried to get him some of those apples, but I cannot learn to throw straight. I failed, but I think the good intention pleased him. They are forbidden, and he says I shall come to harm; but so I come to harm through pleasing him, why shall I care for that harm?

MONDAY.—This morning I told him my name, hoping it would interest him. But he did not care for it. It is strange. If he should tell me his name, I would care. I think it would be pleasanter in my ears than any other sound.



He talks very little. Perhaps it is because he is not bright, and is sensitive about it and wishes to conceal it. It is such a pity that he should feel so, for brightness is nothing; it is in the heart that the values lie. I wish I could make him understand that a loving good heart is riches, and riches enough, and that without it intellect is poverty.

Although he talks so little, he has quite a considerable vocabulary. This morning he used a surprisingly good word. He evidently recognized, himself, that it was a good one, for he worked in it twice afterward, casually. It was good casual art, still it showed that he possesses a certain quality of perception. Without a doubt that seed can be made to grow, if cultivated.



Where did he get that word? I do not think I have ever used it.

No, he took no interest in my name. I tried to hide my disappointment, but I suppose I did not succeed. I went away and sat on the moss-bank with my feet in the water. It is where I go when I hunger for companionship, some one to look at, some one to talk to. It is not enough—that lovely white body painted there in the pool—but it is something, and something is better than utter loneliness. It talks when I talk; it is sad when I am sad; it comforts me with its sympathy; it says, "Do not be downhearted, you poor friendless girl; I will be your friend." It IS a good friend to me, and my only one; it is my sister.



That first time that she forsook me! ah, I shall never forget that—never, never. My heart was lead in my body! I said, "She was all I had, and now she is gone!" In my despair I said, "Break, my heart; I cannot bear my life any more!" and hid my face in my hands, and there was no solace for me. And when I took them away, after a little, there she was again, white and shining and beautiful, and I sprang into her arms!



That was perfect happiness; I had known happiness before, but it was not like this, which was ecstasy. I never doubted her afterward. Sometimes she stayed away—maybe an hour, maybe almost the whole day, but I waited and did not doubt; I said, "She is busy, or she is gone on a journey, but she will come." And it was so: she always did. At night she would not come if it was dark, for she was a timid little thing; but if there was a moon she would come. I am not afraid of the dark, but she is younger than I am; she was born after I was. Many and many are the visits I have paid her; she is my comfort and my refuge when my life is hard—and it is mainly that.

TUESDAY.—All the morning I was at work improving the estate; and I purposely kept away from him in the hope that he would get lonely and come. But he did not.

At noon I stopped for the day and took my recreation by flitting all about with the bees and the butterflies and reveling in the flowers, those beautiful creatures that catch the smile of God out of the sky and preserve it! I gathered them, and made them into wreaths and garlands and clothed myself in them while I ate my luncheon—apples, of course; then I sat in the shade and wished and waited. But he did not come.



But no matter. Nothing would have come of it, for he does not care for flowers. He called them rubbish, and cannot tell one from another, and thinks it is superior to feel like that. He does not care for me, he does not care for flowers, he does not care for the painted sky at eventide—is there anything he does care for, except building shacks to coop himself up in from the good clean rain, and thumping the melons, and sampling the grapes, and fingering the fruit on the trees, to see how those properties are coming along?



I laid a dry stick on the ground and tried to bore a hole in it with another one, in order to carry out a scheme that I had, and soon I got an awful fright. A thin, transparent bluish film rose out of the hole, and I dropped everything and ran! I thought it was a spirit, and I WAS so frightened! But I looked back, and it was not coming; so I leaned against a rock and rested and panted, and let my limbs go on trembling until they got steady again; then I crept warily back, alert, watching, and ready to fly if there was occasion; and when I was come near, I parted the branches of a rose-bush and peeped through—wishing the man was about, I was looking so cunning and pretty—but the sprite was gone. I went there, and there was a pinch of delicate pink dust in the hole. I put my finger in, to feel it, and said OUCH! and took it out again. It was a cruel pain. I put my finger in my mouth; and by standing first on one foot and then the other, and grunting, I presently eased my misery; then I was full of interest, and began to examine.



I was curious to know what the pink dust was. Suddenly the name of it occurred to me, though I had never heard of it before. It was FIRE! I was as certain of it as a person could be of anything in the world. So without hesitation I named it that—fire.



I had created something that didn't exist before; I had added a new thing to the world's uncountable properties; I realized this, and was proud of my achievement, and was going to run and find him and tell him about it, thinking to raise myself in his esteem—but I reflected, and did not do it. No—he would not care for it. He would ask what it was good for, and what could I answer? for if it was not GOOD for something, but only beautiful, merely beautiful—



So I sighed, and did not go. For it wasn't good for anything; it could not build a shack, it could not improve melons, it could not hurry a fruit crop; it was useless, it was a foolishness and a vanity; he would despise it and say cutting words. But to me it was not despicable; I said, "Oh, you fire, I love you, you dainty pink creature, for you are BEAUTIFUL—and that is enough!" and was going to gather it to my breast. But refrained. Then I made another maxim out of my head, though it was so nearly like the first one that I was afraid it was only a plagiarism: "THE BURNT EXPERIMENT SHUNS THE FIRE."

I wrought again; and when I had made a good deal of fire-dust I emptied it into a handful of dry brown grass, intending to carry it home and keep it always and play with it; but the wind struck it and it sprayed up and spat out at me fiercely, and I dropped it and ran. When I looked back the blue spirit was towering up and stretching and rolling away like a cloud, and instantly I thought of the name of it—SMOKE!—though, upon my word, I had never heard of smoke before.



Soon brilliant yellow and red flares shot up through the smoke, and I named them in an instant—FLAMES—and I was right, too, though these were the very first flames that had ever been in the world. They climbed the trees, then flashed splendidly in and out of the vast and increasing volume of tumbling smoke, and I had to clap my hands and laugh and dance in my rapture, it was so new and strange and so wonderful and so beautiful!



He came running, and stopped and gazed, and said not a word for many minutes. Then he asked what it was. Ah, it was too bad that he should ask such a direct question. I had to answer it, of course, and I did. I said it was fire. If it annoyed him that I should know and he must ask; that was not my fault; I had no desire to annoy him. After a pause he asked:

"How did it come?"

Another direct question, and it also had to have a direct answer.

"I made it."

The fire was traveling farther and farther off. He went to the edge of the burned place and stood looking down, and said:

"What are these?"

"Fire-coals."

He picked up one to examine it, but changed his mind and put it down again. Then he went away. NOTHING interests him.



But I was interested. There were ashes, gray and soft and delicate and pretty—I knew what they were at once. And the embers; I knew the embers, too. I found my apples, and raked them out, and was glad; for I am very young and my appetite is active. But I was disappointed; they were all burst open and spoiled. Spoiled apparently; but it was not so; they were better than raw ones. Fire is beautiful; some day it will be useful, I think.



FRIDAY.—I saw him again, for a moment, last Monday at nightfall, but only for a moment. I was hoping he would praise me for trying to improve the estate, for I had meant well and had worked hard. But he was not pleased, and turned away and left me. He was also displeased on another account: I tried once more to persuade him to stop going over the Falls. That was because the fire had revealed to me a new passion—quite new, and distinctly different from love, grief, and those others which I had already discovered—FEAR. And it is horrible!—I wish I had never discovered it; it gives me dark moments, it spoils my happiness, it makes me shiver and tremble and shudder. But I could not persuade him, for he has not discovered fear yet, and so he could not understand me.



*** END OF THE PROJECT GUTENBERG EBOOK EVE'S DIARY, PART 2

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may

be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or

with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does

not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from

outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.