

However, from all of the evidence that Tumber provides, it is also clear that modern gnosticism, like other revitalization movements, has a distinctly therapeutic element to it. It can be viewed as a release from worldly worries at a time when the self seems vulnerable and can no longer make sense of the world. As such, it might also be perceived as a temporary haven from feelings of dislocation and dread. Tumber acknowledges this. Her own critique of gnostic feminism is thoroughly presented, and it might well serve as a model for a current critique of some aspects of New Age religion as it exists today.

Susan Love Brown
Florida Atlantic University
Boca Raton, Florida

Mark Twain. *The Diaries of Adam & Eve*
Translated by Mark Twain [1997].

Ed. Don Roberts. San Francisco: Fair Oaks, 2001. ii + 128 pp. \$14.00 (paper).

READERS OF *UTOPIAN STUDIES* may have already encountered this book as a delightful viewing or listening experience: the readers' theater version performed by Mandy Patinkin and Betty Buckley. Twain scholars can admire *Adam & Eve* for the biographical insights it offers: the tender passages recounting the death of Abel and the loving epitaph for Eve's grave ("*Wheresoever she was: there was Eden*" [109]) attest to Twain's deep sense of loss over the deaths of his eldest daughter and his beloved wife Livy. And culture critics, biblical scholars, and history-of-the-book specialists will be interested in Michael Mojher's illustrations. They are dark, mysterious black and white drawings akin to detail paintings that depict key parts of larger scenes. For instance, after the Fall (in the text), Mojher presents two hands poised in ceremonial reverence holding two leafy branches that partially cover an androgynous torso. But students of utopia may raise at least two serious questions about the inclusion of this volume in the discussion of utopian thought and literature.

First, as the editor Don Roberts makes clear in his forward and especially in the notes, this book is not a finished product composed by Twain (125). It is a collage of six "Adamic diaries" written between 1893 and 1905 originally as separate Adam or Eve diaries (125). Roberts combines them so that we experience alternative Adam and Eve voices in a chronological order beginning with Eve's birth and proceeding through her death and a brief glimpse of Adam's return to earth in the "present" where in Central Park he witnesses a reincarnation of Eve's devotion to her babies in the tenderness of a mother toward her infant. We will never know if Twain would have approved of Robert's ordering and juxtapositions of particular diary entries, though he does make a good case for Twain's desire to combine both voices. Unfortunately the collage produces some jarring inconsistencies, most notably the changes in Eve's and Adam's characters. Before the Fall, Eve is an adept and "scientific" namer of the Lord's creatures; Adam is pretty much of an ignoramus. Like some of Twain's boy characters he would rather light out for the territory than face problems, and like Hank Morgan in *Connecticut Yankee* (1898), he is often insensitive to the needs of others (i.e., Eve). In later episodes, Eve is much more sentimental (she even claims that she loves Adam primarily because he "is mine and is masculine" [71]), and Adam is more scientific and sensitive. Certainly we should not criticize Twain (and Roberts) for allowing characters to develop. But in a fragmented short book, these changes can seem rather jarring.

Another obvious problem is that these fragmented monologues hardly provide enough detail to fulfill expectations for the “fairly detailed” narrative description of an imaginary world called for by most scholars, including Lyman Tower Sargent, who attempt to define utopian literature. There are no rich descriptions of Paradise that would help readers to visualize a “natural” utopia, just a few mentions of animals (usually as they are named), though there are hints of the Magic Kingdom when the animals give shelter and comfort to Eve (she sleeps with tigers) and later when one of her children, Gladys, wanders off and is cared for by kangaroos.

Still, there are provocative reasons for including Twain’s Adamic diaries—either in this volume or in their separate publications—in discussions of Twain’s more explicitly utopian work, “The Curious Republic of Gondour” (1875), and his eutopian/dystopian classic, *Connecticut Yankee*. It is true that the diaries are sparse on detail; it is also true that most Jewish and Christian readers can easily fill in the details. Even if they do not fill in, it should not be difficult for most readers to see that Twain is offering alternative views to powerful images frequently invoked in utopian literature. For example, except for the intrusive presence of death and Adam’s occasional complaint about working during the week, life seems as or even more blissful after the Fall. Eve is as enraptured with motherhood as any of Charlotte P. Gilman’s utopians in *Herland* (1915); Adam finds delight in his growing love for Eve as a mother, companion, and respected guide. (Adam has to acknowledge, for instance, that Cain is not a fish, kangaroo, or bear, but a human in process, as Eve knew all along.)

Eve represents another provocative challenge. She is certainly not blamed for the Fall (neither is the snake, who makes a very brief appearance and is not linked to Satan). Her attraction to the apple proceeds from an understandable lack of knowledge and a marvelous curiosity. The influence of her lack of knowledge is articulated in her complaint about God’s command not to eat the fruit (105–06). Simply put, it was ethically and linguistically unfair to punish Adam and her: they had no “Moral Sense” and no understanding of words like “knowledge” and “death.” The sense of wonder is present throughout Eve’s diaries. She is full of wonder about the moon, the stars, the plants, the animals, newly discovered shapes (tiger stripes) and colors (Adam calls her “color mad” [51]), that strange creature Adam (first perceived as a reptile), and finally her own children. But, especially in the pre-Fall entries, hers is an experimental wonder (Adam calls her “born scientific” [59]); she makes careful observations of the moon and stars, for example. Frequently, she draws inaccurate conclusions, but her attempts are certainly praiseworthy compared to Adam’s attitude: in the pre-Fall days he simply doesn’t care about nature (unless like Hank Morgan, he sees some practical value in it), and one of his post-Fall experiments (to see if Cain is a fish) almost kills his son.

It is Eve’s experimental sense of wonder that, more than any other characteristic of the Adamic diaries, makes these monologues worthy entrants in the discussion of utopian thought and literature. Like Shakespeare’s Miranda, like Whitman’s persona in “Song of Myself,” and especially like the “innocent eye” perceptions of Huck Finn, the color-mad Eve reminds us that utopia is a matter of seeing in particular ways, and one of those ways is by attempting to imagine the world as if we and it were just born and that the way to engage this miracle was to use both our emotions and our intellect.

Kenneth M. Roemer
University of Texas at Arlington