

**THE LIGHT THAT
SHINES IN DARKNESS:
A DRAMA**

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The Light That Shines in Darkness: A Drama by Leo Tolstoy

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LEO TOLSTOY

**THE LIGHT THAT
SHINES IN DARKNESS:
A DRAMA**

THE LIGHT THAT SHINES IN DARKNESS

WORKS OF LEO TOLSTOY

Published by Dodd, Mead & Company

Resurrection, a Novel

Hadji Murád, a Novel

Father Sergius and Other Stories

The Forged Coupon and Other Stories

The Man Who Was Dead

(The Living Corpse) Dramas

The Light That Shines in Darkness, a Drama

THE LIGHT
THAT SHINES IN DARKNESS

A Drama

BY
LEO TOLSTOY

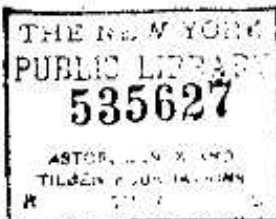
Author of "Anna Karenina," "Resurrection," etc.

EDITED BY DR. HAGBERG WRIGHT



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1912



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PREFACE

TOLSTOY AS DRAMATIST

IN almost every kind of literary work he touched, Tolstoy succeeded at once in reaching the foremost rank.

When he sent his first story, *Childhood*, anonymously to the poet Nekrásov, editor of *The Contemporary* (then the leading Petersburg magazine), the latter promptly accepted and published it; Dostoyévsky was so struck by it that he wrote from Siberia to inquire who its talented author was; Turgénev sang its praises, and Panáev was so delighted with it that his friends, it was said, had to avoid him on the Névsy lest he should insist on reading them extracts from it.

When Tolstoy turned from stories to novels he achieved the same immediate and complete success. The appearance of the first instalment of *War and Peace* sufficed to place him abreast of the world's greatest writers of fiction.

Fourteen years later he turned to spiritual auto-

A. O.
Head
Swindman

biography, and his *Confession* immediately took rank beside those of St. Augustine and Rousseau.

When he propounded his interpretation of Christ's teaching, his works produced a profound impression and, though they were prohibited in Russia, found a large circulation abroad besides a surreptitious one at home.

Next he took to writing short, simple stories for the people, and the very first of these, *What Men Live By* (v. *Twenty-three Tales*), circulated by hundreds of thousands of copies in Russia, was translated into all civilised languages, and delighted people, old and young, in the five continents.

When he turned his attention to social problems, and wrote *What Then Must We Do?* the book aroused the deepest interest wherever it was read, and was promptly recognised as one of the most remarkable studies of poverty ever penned.

He took to essays, and at once produced a series which many readers have declared to be as interesting and stimulating as any that were ever written.

Interested in the philosophy of art, he wrote *What is Art?* His preparation for this attempt

to put art on a new basis took him, it is true, fifteen years, and a majority of critics everywhere denounced the opinions he expressed; but, at any rate, there was no doubt about the general interest he aroused, and the longer the matter is discussed, the stronger grows the suspicion that on the main point of the discussion Tolstoy saw deeper than his critics, and that, great artist as he was, his philosophy of art as well as his practice of it was fundamentally sound.

Finally his philippics, such as his *Reply to the Synod*, which had excommunicated him (v. *Essays and Letters*), and his denunciation of the Court-martial in *I Cannot be Silent!* rang out with a sincerity, courage, and effectiveness unparalleled since Pascal's *Provincial Letters*, or the famous theses Luther nailed to the church door at Wittenberg.

Only as a dramatist did Tolstoy fail at his first attempt; and even in that direction success came so promptly that it is his success rather than his failure that surprises one.

As a seventeen-year-old student at Kazán University, he had taken part with much success in two plays given for some charity at Carnival time; and his taste for theatricals did not soon pass,