loos) ; *Report of Commissioner of Labor* (1905) on labour disturbances in Colorado. (C. D. W.)

**STRINDBERG, AUGUST** (1849- ), Swedish author, was

born at Stockholm on the 22nd of January 1849. He entered the university of Upsala in 1867, hut was compelled by poverty to interrupt his studies, which were resumed in 1870. His gloomy experiences of student life are reflected in a series of sketches named after two districts of Upsala, *Från Fjerdingen och Svartbäcken* (1877), which aroused great indignation at the time. After various experiments as schoolmaster, private tutor and actor, he turned to journalism, and afterwards more than avenged himself for the triviality and narrowness of his new surroundings in his famous *Röda rummet* (“ The Red Room,” 1879), described in the sub-title as sketches of literary and artistic life. The “ red room” was the meeting-place in a small café in Stockholm of a society of needy journalists and artists, whose failure and despair are shown off against the prosperity of a typical bourgeois couple: In these stories Strindberg’s fanatic hatred of womankind already makes its appearance, the disasters of the principal figures being precipi­tated by the selfishness and immorality of the women. In 1874 some friends procured him a place in the Royal library at Stockholm where be was employed until 1882. He was already an ardent student of physical science; be now gave proof of his versatility by learning Chinese in order to catalogue the Chinese MSS. in the library; and his French monograph on the early relations of Sweden with the Far East was read in 1879 before the Academy of Inscriptions in Paris. He continued to write for the newspapers and for the theatre. His first important drama, *Mäster Olof,* which had been refused in 1872 by the theatrical authorities, was produced after repeated revision in 1878. Although real historical personages—Gustavus Vasa, Olaus Petri the reformer and Gerdt the Anabaptist—figure as leading characters, they are made symbolic of the present-day forces of progress and reaction. The production of *Mäster Olof* marked the beginning of the new movement in Swedish litera­ture, and the *Red Room* and the collection of satirical sketches entitled *Det nya riket (“* The New Kingdom,” 1882) increased the growing hostility to Strindberg. Two comedies drawn from medieval subjects, *Gillets hemlighet* (“ The Secret of the Guild,” 1880) and *herr Bengt's Hustru* (“ Bengt’s Wife,” 1882), were followed by the legendary drama of *Lycko Pers resa* (“ The Journal of Lucky Peter ”), written in 1882 and produced with great success on the stage a year later.

In 1883 Strindberg left Sweden with his family, to travel in Germany, Italy, France and Denmark, writing for foreign reviews and producing various volumes of stories and articles. Meanwhile he had been developing his attack on the feminist movement, which had received a great stimulus in Scandinavia from the dramas of Ibsen. In *Giflas (“* Married,” 1884) he produced twelve stories of married life to support his view of the sex question; this was followed in 1886 by a second collection with the same title, which was written in a more violent tone and lacked some of the art of the earlier attack. He was prosecuted for assailing the dogma of the communion, but he returned to Sweden to defend himself, and was acquitted. Strindberg’s mastery of the art of description is perhaps seen at its best in the novels of life in the Swedish archipelago, in *Hemsöborna* (“ The Inhabitants of Hemsö, 1887), one of the best existing novels of popular Swedish life, and *Skärkarlslif* (“ Life of an Island Lad,” 1890). *Tschaudala* (1889) and *I hafsbandet ("*In the Bond of the Sea,” 1890) show the influence of a study of Nietzsche. In 1887 he returned to drama with the powerful tragedy *Fadren,* produced in Paris also as *Le père;* this was followed in 1888 by *Fröken Julie,* described as a natural­istic drama, to which he wrote a preface in the nature of a manifesto, directed against critics who had resented the gloom of *Fadren. Kamraterna* (“ Comrades,” 1888), which belongs to the same group of six plays, was followed by *Himmelrikets- nycklar* (“ The Keys of the Kingdom of Heaven,” 1892), a legendary drama, and by the historical dramas of *Erik XIV.* (1899), *Gustav Adolf* (1900), and *Gustav Vasa* (1899); *Till Damascus* (1898) indicated a return in the direction of religion; *F olkungasagan* (1899) was represented in 1901; and the two plays *Avent* (“ Advent ”) and *Brott och broil* (“ Crime for Crime ”), printed together in 1899, were successfully represented in 1900, both in Sweden and Germany.

Strindherg has provided a quantity of what is really auto­biographical material, with an account of the origin of his various hooks, in the form of a novel, *Tjensteqυinnans son (“* The Son of a Servant,” 1886-1887), with the sub-title of “A Soul’s Develop­ment.” The revelations of this book explain much of the bitterness of his work, and it was followed in 1893 by a fourth part in German, *Die Beichte eines Thoren* (“ A Fool’s Confession ”), the printing of which was forbidden in Sweden. With these should be classed his *Inferno* (1897) and *Sömngångar natter* (“ The Nights of a Somnambulist,” 1900). Strindberg’s first marriage was an unfortunate one, and was dissolved in 1893. He then married an Austrian lady, from whom he was separated in 1896. In 1901 he married the Swedish actress Harriet Bosse, from whom he was amicably separated soon afterwards. He suffered at different times from mental attacks, of which he gave analytic accounts on his recovery.

A number of criticisms on Strindberg from eminent hands are collected in *En bok om Strindberg* (Karlstad,. 1894).

**STRING,** a general term for thin cord, or stout thread, a line or cord on which objects are strung. The O. Eng. word is *streng,* cf. Dan. *streng,* Ger. *Strang,* and meant that which is strongly or tightly twisted; it is related to “strong,” and is to be referred to the root seen also in Lat. *stringere,* to draw tight, whence “stringent” and “strict,”and inGr. *στραγγάλη,* a halter, whence comes “ strangle,” to choke, throttle. The word is particularly used of the cord of a how, and of the stretched cords of gut and wire upon a musical instrument, the vibration of which produces the tones (see Stringed Instruments below). In architecture the term “ string-course ” is applied to the pro­jecting course or moulding running horizontally along the face of a building.

**STRINGED INSTRUMENTS** (Fr. *instruments à cordes;* Ger. *Saiteninstrumente;* Ital. *strumenti a corde),* a large and important section of musical instruments comprising subdivisions classed (A) according to the method in which the strings are set in vibration *(b)* according to certain structural characteristics of the instruments themselves.

*Section A.—*This includes instruments with strings (1) plucked by fingers or plectrum; (2) struck by hammers or tangents; set in vibration (3) by friction of the bow, (4) by friction of a wheel or (5) by the wind. In all these classes we are also concerned with the manner in which the strings are stretched in order to ensure resonance, and with the measures taken to obtain more than one sound from each string.

I. *Strings plucked by Fingers or Plectrum.—*Twanging the strings by the fingers is the most primitive method, probably suggested by the feeble note given out by the tense string of the hunters’ bow, which was the prototype of the harp. In this ancient instrument, popular in all ages and lands, the strings are stretched *à vide* between two supports of a frame, the lower of which acts as a soundboard from which the strings rise perpendicularly. The scale of all harp-like instruments is produced by means of one string for each note, differ­ence in pitch being obtained by varying the length of the strings. In the modern pedal harp with double action the strings can be short­ened sufficiently to raise the pitch a semitone or a tone by means of an ingenious system of levers set in motion by the pedals, which cause disks, each furnished with two studs, to turn and grasp the string, thus shortening the vibrating length. This device may be regarded as an infringement of the principle of the harp, whereas in the chromatic harp (Pleyel Wolff & Co.) the same object has been obtained without violating the principle by ingeniously increasing the number of strings. The *nanga* of the ancient Egyptians, of which specimens are preserved in the British Museum, an instru­ment having a boat-shaped body with a long curved neck from which the strings stretch at right angles to the soundboard, is the only link as yet discovered between the bow and the harp. The next step observed is the device of stretching the strings partly over a soundboard and partly *à vide,* as in the cithara, the lyre, the rotta, the crwth, &c.

The strings lying parallel with the soundboard are slightly raised over a bridge, by means of which the vibrations are communicated to the belly of the instrument. Between the soundboard and the