1855; *Ullrich von Hutten,* 3 vols., 1858-60, 4th ed., 1878; *H. S. Reimarus,* 1862). With this last-named work (see Reimarus) he returned to theology, and two years after­wards (1864) published his *Leben Jesu für das Deutsche Volk* (4th ed., 1877). It failed to produce an effect com­parable with that of the first *Life,* but the replies to it were many, and Strauss answered them in his pamphlet *Die Halben und die Ganzen* (1865), directed specially against Schenkel and Hengstenberg. His *Christus des Glaubens und der Jesus der Geschichte* (1865) is a severe criticism of Schleiermacher’s lectures on the life of Jesus, which were then first published. From 1865 to 1872 Strauss resided in Darmstadt, where he made the personal acquaintance of the princess Alice and the crown-princess of Germany, receiving from both ladies many marks of esteem. In 1870 he published his lectures on *Voltaire* (3d ed., 1872), which were written for the princess Alice and delivered before her. In the works of these years it seemed that the truth of Christianity had become still more problematic to Strauss, and this was more obvious than ever in his next and last important work, his confession, and final summary answer to the four great questions—Are we Christians ? Have we still religion? What is our conception of the world? How are we to regulate our lives ? *(Der Alle und der Neue Glaube,* 1872, 11th ed., 1881, English translation by M. Blind, 1873). The work produced a greater sensa­tion than his first *Life of Jesus,* and not least amongst Strauss’s own friends, who wondered at his one-sided view of Christianity, his professed abandonment of all spiritual philosophy, the strange inconsistencies of his thought, his scientific credulity, and the offensive form of his negations. To the fourth edition of the book he added a *Nachwort als Vorwort* (1873). The same year symptoms of a fatal malady appeared, and death followed February 7, 1874. Though his last book renounced in almost frivolous lan­guage the hope of immortality, he read Plato’s *Phædo* in the Greek during his last days, and Zeller says “ his friends bade him adieu with feelings such as Plato has described at the end of that dialogue.”

Strauss’s mind was almost exclusively analytical and critical, without depth of religious feeling, or philosophical penetration, or historical sympathy. His work was accordingly rarely construct­ive, and, save when he was dealing with a kindred spirit, he failed as an historian, biographer, and critic, strikingly illustrating Goethe’s profoundly true principle that loving sympathy is essential for productive criticism. His first *Life of Jesus* was directed against not only the traditional orthodox view of the Gospel narratives, but likewise the rationalistic treatment of them, whether after the manner of Reimarus or that of Paulus. The mythical theory that the Christ of the Gospels, excepting the most meagre outline of personal history, was the unintentional creation of the early Christian Messianic expectation he applied with merciless rigour and mechanical inconsideration to the narratives. But his opera­tions were based upon fatal defects, positive and negative. He held a narrow theory as to the miraculous, a still narrower as to the relation of the divine to the human, and he had no true idea of the nature of historical tradition, while, as C. F. Baur complained, his critique of the Gospel history had not been preceded by the essential preliminary critique of the Gospels themselves. With a broader and deeper philosophy of religion, juster canons of historical criticism, with a more exact knowledge of the date and origin of the Gospels, his rigorous application of the mythical theory with its destructive results would have been impossible. In his second *Life of Jesus,* though conceding something to C. F. Baur, he adheres substantially to his mythical theory, while he seeks to make good one defect of the first *Life* by supplying a previous examination of the Gospels. But this examination shows little independent research, being scarcely more than the adoption of the conclusions of C. F. Baur and his earlier disciples. Another advance on the first work is the addition of a sketch of the historical facts of the life of Jesus and of his religious character, but he adheres to his early limited and shallow view of the relation of the divine and the human, and still fails to apprehend the true mission of the founder of the Christian religion. But the estimate of the religious mission of Jesus, and of the historical trustworthiness of the Gospels, is far higher in this *Life* than the final one in *Der Alte und der Neue Glaube.* As in his philosophical development he exhibited waver­

ing uncertainty, so it is impossible to reconcile his views of Christ and Christianity at different periods of his life. Some of the expressions of his last book in this respect are in glaring contrast with the positions he maintained in earlier years.

Strauss's works are published in a collected edition in 12 vols., by Zeller, Bonn, 1876-78, without bis *Christliche Dogmatik.* Οn his life and works See Zeller’s *David Friedrich Strauss in seinem Leben und seinen Schriften,* Bonn, 1874 ; A. Hausrath's *D. F. Strauss und die Theologie seiner Zeit,* 2 vols., Heidel­berg, 1876-78 ; his own essay on *Julius Kemer* ; F. J. Vischer’s *Kritische Gänge,* i. 3. Karl Schwarz, *Zur Geschichte der neuesten Theologie,* 4th ed., 1869; Hein­rich Lang, *Religiöse Reden,* vol. ii.; Dorner, *Geschichte der protestantischen Theologie,* 1876; Nippold, *Handbuch der neuesten Kirchengeschichte,* 1868; J. H. Scholten, “Strauss and Christianity,’’ in *Theological Review,* 1874, Jan. and April; Hase, *Geschichte Jesu,* 1876, give critiques from different points of view of Strauss’s theological works, particularly his Lives of Jesus. (J. F. S.)

STRAUSS, Johann (1804-1849), orchestral conductor and composer of dance-music, was born at Vienna, March 14, 1804. In 1819 he obtained his first engagement as a violinist in a small band then playing at the Sperl, in the Leopoldstadt. Shortly afterwards he joined Lanner, with whom he remained associated as deputy-conductor until 1825, when he organized a little band of fourteen performers on his own account. It was during the carnival of 1826 that Strauss inaugurated his long line of triumphs by introducing his band to the public of Vienna at the Schwan, in the Rossau suburb, where his famous *Taüberl- Walzer* (op. 1) at once established his reputation as the best composer of dance-music then living. Upon the strength of this success he was invited back to the Sperl, where he accepted an engagement, with an increased orchestra, for six years. Soon after this he was appointed kapellmeister to the 1st Bürger regiment, and entrusted with the duty of providing the music for the court balls ; while the number of his private engagements was so great that he found it necessary to enlarge his band from time to time until it consisted of more than two hundred performers. In 1833 he began a long and extended series of tours throughout northern Europe, eventually visiting England in 1838. In Paris he associated himself with Musard, whose quadrilles became not much less popular than his own waltzes; but his greatest successes were achieved in London, where he arrived in time for the coronation of Queen Victoria, and played at seventy-two public concerts, besides innumerable balls and other pri­vate entertainments. The fatigue of these long journeys seriously injured Strauss’s health; but he soon resumed his duties at the Sperl; and on May 5, 1840 he removed with his band to the Imperial “Volksgarten,” which thence­forth became the scene of his most memorable successes. Those who enjoyed the privilege of hearing him conduct there could never forget the wonderful delicacy of the per­formance, over which the master presided with a quiet power which ensured the perfection of every minutest *nuance.* In 1844 Strauss began another extensive series of tours. In 1849 he revisited London, and, after his fare­well concert, was escorted down the Thames by a squadron of boats, in one of which a band played tunes in his honour. This was his last public triumph. On his return to Vienna he was attacked with scarlet fever, of which he died, Sep­tember 25, 1849.

Strauss was survived by three sons,—Johann (born 1825), Joseph (1827-1870), and Edward (born 1835), all of whom have distin­guished themselves as composers of dance-music, and assisted in recruiting the ranks and perpetuating the traditions of the still famous band.

STRAUSS-DURCKHEIM, Hercule (b. 1790, d. 1865), an eminent French entomologist, was the author of ana­tomical works of exquisite precision and fulness of detail. Two of these (his monographs of the anatomy of the cock­chafer and of the cat) are permanent classics, of which the influence has aided greatly in raising the standard of zoological works.

STRAWBERRY *(Fragaria*) Apart from its interest as a dessert fruit (see Horticulture, vol. xii. p. 276), the strawberry has claims to attention by reason of the pecu-