enjoyment, whose artistic individuality and creative power are not strong enough to conceal in his work the influence of the beauty of the past. The *baroque* style more especially has found in Ohmann a superlative draughtsman; it was in Prague that he made close acquaintance with it, while professor at the School of Applied Art. At that time, too, he erected a number of houses in Prague, restored churches and castles in various parts of Bohemia, and worked out the plans for the museums in Reichenberg and Magdeburg—all of them excellent achievements, though here and there wearing a hybrid aspect through the conjunction of both historic and modern styles. At Vienna, whither he was called from Prague, he has approximated more closely to modern views, as is shown by works carried out by him there, both public and private. But his talent has not yet reached its fullest development, and one may expect from him yet finer achievements than hitherto.

Another man who at first favoured the historic school is Max Fabiani, a professor at the Vienna Polytechnic; but he has, obviously under the influence of modern ideals, attained by degrees to a freer conception, which has so far been most sympathetically manifested in two business houses. The last of this trio of architects is Franz, Freiherr von Krauss, who has diligently experimented in many directions, always with aptitude but without any pronounced originality. His greatest successes so far have been the two theatres in Vienna—the Jubiläumstheater and the Bürgertheater.

Otto Wagner has trained quite a number of architects, some of whom have already become celebrated. At their head is Professor J. M. Olbrich, who left Hasenauer and went to Wagner. Olbrich is a man highly gifted, impulsive and imaginative, a poetic interpreter of space, and a decorator of rare taste. Through Wagner he acquired self-restraint and a severely critical attitude towards himself and art. Still Olbrich retained so great a fund of enthusiasm that he became the leader of the younger generation of architects. His Vienna buildings, true documents of the "Ver Sacrum," have all of them provoked the fiercest conflict of opinion. His first effort was the "Secession" building, erected during the space of a few months, a work vigorous and fresh in conception, sober yet impressive, well-proportioned and graceful, and withal a personal creation yet dictated by "purpose." The particular problems presented by an exhibition building have never been better solved; the interior has been so planned that instead of being fixed the walls are movable, so that any desired portion of the space may be available with top light or side light. Olbrich,