

only a means to an end. But this is by the way. What really secures Hoyningen-Huené the position in which no one can supplant him, is his inborn talent. Good taste is dangerous when it begins to run away with its owner, then something fatal happens, it becomes "taste" in inverted commas. But Hoyningen-Huené's good taste is bridled, ordered, standardised by his sense of tact. Everything unnatural is foreign to this nature, which knows neither pomposity, nor artificiality, neither obtrusiveness nor conceit nor any other such lapse. He is never capricious, nor does he exaggerate or drive anything to extremes. His elegance of style is refined, far from pose or mock-solemnity. Thus his designs seem as if they could by no means be otherwise; and this is their very charm



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