

Taste in Costume.

As the Bazar is a journal of costume, it must, of course be a journal of Taste. But what is Taste? Whence is it? From art, or from nature, or from both combined?

The readers of the Bazar will naturally expect some light on the subject. The word is of wide application. It is applied to music, painting, sculpture, architecture, oratory, style of writing, poetry, all the fine arts. — Of course it is applied to dress, and in this sense, the term is on the lips of the ladies, daily. The important and radical distinction between good taste and bad is every where and by every body recognized. Of course it must be a reality. Every body, including ladies of taste and refinement cannot be thinking and talking perpetually about nothing. — Its reality is further attested by its effects. We are pleased with what we consider in good taste, and shocked

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NOVEMBER 9 1877
WG is situated at the end

with what we consider in bad taste,
just as we are pleased with what is
sweet and displeased with what is bitter.
Enjoyment comes from the one: we are pain-
ed with the other. Taste, therefore is not
only a reality, but it is a thing of value.
It is not a matter of indifference, and
ought not to be regarded or treated
as such. Other things may be, and doubtless
are, of more importance, but in the scale
of existing things, it has its place, and should
be proportionately recognized. — The beautiful
in natural scenery displays taste, even the taste
of the all beautiful and all beautiful Crea-
tor, and he did not intend that it should be
overlooked by his intelligent offspring, in whom
he had implanted a measure of his own
sense of the beautiful, a symbol of the
beautiful in character.

According to our great American Lexi-
cographer, Taste is "judgment, discernment,
"nice perception, or the power of perceiving
"and relishing excellence, in human perform

"ances, the faculty of discerning beauty, order,
"congruity, proportion, symmetry, or what
"ever constitutes excellence, particularly
"in the fine arts, and belles lettres. Taste is
"not wholly the gift of nature, nor wholly
"the effect of art. It depends much
"on culture."

Hence the importance of its being cultivated.
How admirably the definition of Webster applies to taste in costume!
"Beauty, order, congruity, proportion, sym-
"metry:"—gracefulness is of course, im-
cluded, and so is elegance. What more
can be wanted in the conception of the
tasteful in costume? What a beau-
tiful field of culture lies before the Bas-
sac, for the hour of tasteful cultiva-
tion! And is it not the first peri-
odical ~~of~~ ^{for} steady, weekly cultivation, in
the field? Where is its predecessor? its
rival? On American soil, surely, there
is none. America claims to be the
pioneer and teacher of nations, in all

that pertains to liberty, government, legisla-
tion, jurisprudence, and international law,
the pioneer also, in social and moral
progress the pioneer in mechanics and
the mechanic arts:—furnishing also the
standard expositor of the English tongue.

Why should it not also be the pioneer
of a higher, ~~and~~ a more cultivated,
a more refined, a more elegant, ~~and~~
^{a purer} ~~higher~~ standard of taste in costume,
adornment, and social intercourse
than has yet prevailed? In the
midst of continual changes, shall
there be no real progress? Is the
highest "excellence in human performance"
in this department of aesthetics al-
ready reached? If not, is there
not in this field of cultivation of
taste, an enterprise worthy of
the efforts of the Bazaar?