

## A Study on the Design and Composition of Victorian Women's Mantle

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### Abstract

This study purposed to identify the design and composition characteristics of mantle through a historical review of its change and development focusing on women's dress. This analysis was particularly focused on the Victorian age because the variety of mantle designs introduced and popularized was wider than ever since ancient times to the present.

For this study, we collected historical literature on mantle from ancient times to the 19<sup>th</sup> century and made comparative analysis of design and composition, and for the Victorian age we investigated also actual items from the period.

During the early Victorian age when the crinoline style was popular, mantle was of A-line silhouette spreading downward from the shoulders and of around knee length. In the mid Victorian age from 1870 to 1889 when the bustle style was popular, the style of mantle was changed to be three-dimensional, exaggerating the rear side of the bustle skirt. In addition, with increase in women's suburban activities, walking costume became popular and mantle reached its climax. With the diversification of design and composition in this period, the name of mantle became more specific and as a result, mantle, mantelet, dolman, paletot, etc. were used. The styles popular were: it looked like half-jacket and half-cape. Ornaments such as tassels, fur, braids, rosettes, tufts and fringe were attached to create luxurious effects. In the late Victorian age when the hourglass style was in fashion, mantle returned again to plain design emphasizing the details of the shoulders.

The results of this study are expected to present motives for the development of contemporary designs, to contribute to the new recognition of the value of mantles, and to open a new research area of clothing history.

**Key Words** : mantle, manteau, cape, cloak

## I . Introduction

The clothes that humans wore at the beginning might be of a simple form that surrounded or wrapped the body. The distinction between underwear and outer garments might not be clear. With the development of society, culture and technology through a long period, clothes of such a simple form have evolved into complex garments with various designs and functions. Considering the function of clothes that separates the body from the outside by surrounding the body, however, the original form of clothes that covered the body with a piece of cloth can be understood as today's outer garment worn over other clothes. In this sense, outer garment surrounding the body with a piece of cloth can be regarded as one of the oldest forms of clothes in human history.

Outer garment surrounding the body with a piece of cloth has shown various styles according to age and people, and its uses have also been diverse from functional outdoor overcoat for protection against rain and cold, to ceremonial costume for the expressions and rites of religions and philosophies, a symbol indicating social standing, authority and class, and a tool for women to cover their body and face in outing. It has been called by various names in different ages and regions, and is generally called cape, mantle, or manteau today. This form of clothes may be defined as 'Cape or manteau is sleeveless outerwear of various lengths usually opening in center front. Classic type of cloak worn in one form or another since Greek times. Although worn during the Middle ages, a cape was more generally called a *mantle*.<sup>1)</sup> Manteau is a French term.

In Korea, cape and manteau are the most commonly used names. In particular, manteau is

a familiar term to Koreans probably because in the early days many things related to Western dresses were imported through Japan and, as a result, the term 'manteau,' which had been used commonly in Japan, was imported together. Mantle is a British expression.

Because this study is focused on the Victorian age, we use English word 'mantle' as a standard term.

Mantle is not one of items that have led the fashion trends in the 20<sup>th</sup> century, but is a basic item that has been steadily included in collections and attracted people's attention in a number of seasons recently.

"Cape details were a feature used by many brands to foster the classic image that was this 2010- 11 F/W season's leading direction. From casual to dressy types, there was a wide variety of interpretations on view. They were teamed with slim bottoms, such as short pants or leggings, to achieve a contrasting look overall. For more fashion forward consumers, this was sure to be an attractive proposal."<sup>2)</sup> In particular, it has emerged as an item equipped with pragmatic sense in the collections of the best modernists in this period such as Alexander Wang, Chloe, Celine, Marc Jacobs, and Givenchy, and more feminine and elegant variations have been designed by prestigious houses like Yves Saint Laurent and Alexander McQueen.<sup>3)</sup>

Mantle, an outer garment surrounding the body with a piece of cloth, has gone through interesting changes in its form in response to various functional needs through such a long historical background. In today's global trends and future fashion trends as well, it has infinite potential for the development and evolution of design.

This study purposed to identify the design and

composition characteristics of mantle through a historical review of its change and development focusing on women's dress. Our analysis was particularly focused on the Victorian age. The Victorian age is the period under the reign of Queen Victoria from 1837 to 1901, and the reason for choosing this period as the scope of this study is that design was changed most actively and a large variety of designs were introduced and popularized during this period compared to other ages from ancient times to the 18<sup>th</sup> century.

For this study, we collected historical literature on mantle from ancient times to the 19<sup>th</sup> century and made comparative analysis of design and composition, and for the Victorian age we investigated also actual items from the period. The real items investigated are the mantles in <The Historical Costume and Textiles Collection> at the University of Connecticut in the U.S., which are believed to have been made in around 1885.

The results of this study are expected to present motives for the development of contemporary designs, to contribute to the new

recognition of the value of mantles, and to open a new research area of clothing history.

## II. Historical review of mantle

### 1. Ancient Times (B.C. 3000– A.D. 476)

Presumably, one of archetypal clothes that humans wore at the beginning might be of a simple form that surrounded the waist or the shoulders. Among historical materials extant, a mosaic in the Ur area, which is estimated to have been made between 3000–2500 B.C., shows clothes that cover the shoulders. The Sumerian soldiers in <Fig. 1> are in a skirt of calf length with scalloped hem and a studded overcoat covering the shoulders. With regard to the overcoat, Anawalt<sup>4)</sup> explains that it is a leather cloak, and Ishiyama Akira<sup>5)</sup> calls it a manteau, and Jeong Heung-sook<sup>6)</sup> views it as an overcoat-type shield.

<Fig. 2> shows women's mantle in the same period. The figure is a Sumerian sculpture called Mari, which is estimated to have been created in around 2600 B.C. The woman puts on a four-



<Fig. 1> Sumerian soldiers ,  
-*The Worldwide History of Dress*, p.39.



<Fig. 2> Sumerian: Mari  
-*Costume History & Style*, p.37.

staged ankle-length overcoat around her shoulders.

Russell explains this overcoat as a tiered cape.<sup>7)</sup>

With regard to the scalloped hems observed in the mosaic and sculpture above, some believe that wool, which was popular among nomadic Sumerians before the invention of weaving, was expressed in a tiered form by sculptors in those days, and some think that it is tassels attached to a loosely weaved base or an ornamental ring-shape pattern created through weaving.<sup>8)</sup>

<Fig. 3> is statue of the Classical Nuragic period: 8th to 6th c. B.C., 'Priestesses's costumes seem to be covered with a cloak. It show no doubt sewn, without sleeves: there are no signs of fibulae or buttons. Women's costume was completed with a sleeveless mantle.' During the cold seasons or at night, people wore thick woollen cloaks, perhaps fringed, or, according to Nymphodorus, made of goats' hair, similar to the Aegean *diphtera*. The Sardinians seem to have worn this with the hairy side inwards during the cold season and turned it the other way out in warm weather.<sup>9)</sup>



<Fig. 3> Sardinian woman  
-20,000 years of fashion, p.129.

This pattern of clothing for surrounding the shoulders for both men and women is found commonly in ancient regions such as Sumer, Babylonia, Assyria, Persia, Egypt, and Sardinia. The mantles from this period and these regions were not roomy enough to wrap the shoulders except that in <fig. 2>. Their shape was closer to a rectangle than to a circle or a circular form, and they were usually put on by surrounding the shoulders and closing at the center front.

In the ancient Greek period, 'The outer garment for women was usually still the himation, which was now draped in many individual ways other than according to the classical precepts of the Golden Age. An excellent example of individualized practical draping may be seen in the lovely figurines from Tanagra <Fig. 4>, dating from the fourth to third century B.C. The young woman wears a himation that swathes both head and body in an attractive, protective manner. The women are also depicted wearing a shorter cloak like the male chlamys, which was fastened on the right shoulder, known as the *diplax*.<sup>10)</sup>



<Fig. 4> himation  
-Costume History & Style, p.62.

'Himation' was used as a term meaning a special costume or a manteau. It is an outer garment wrapping the body with a rectangular piece of cloth as wide as the wearer's height and round 3 times longer than the height. It was usually made with wool but linen or cotton was also used depending on season.<sup>11)</sup>

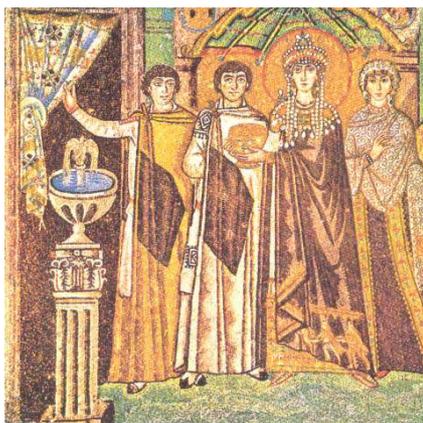
In Greek sculptures, himation was worn by both men and women, and as in the figure, the way of wrapping was different from that for contemporary mantles.

Chlamys in the Greek period, which is a variation of himation, was worn on the naked body or over chiton. It was made with a square, rectangular or trapezoidal piece of cloth, and was put around the left shoulder and fixed on the right shoulder with stic pins or something like that.

Chlamys was developed through the Roman period into paludamentum, the basic costume in the Byzantine period.

## 2. Medieval Times (A.D. 324 -1485)

<Fig. 5> is a mosaic estimated to have been

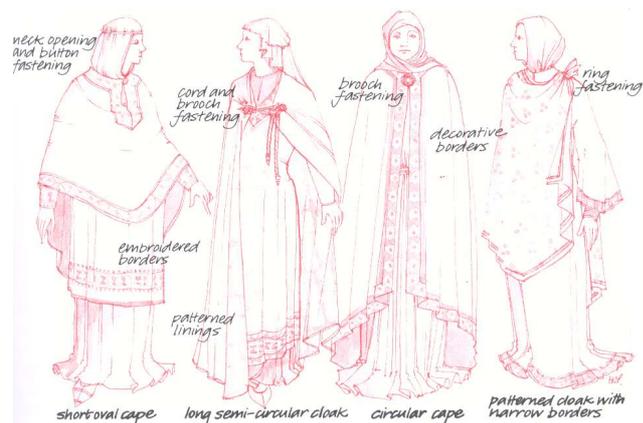


<Fig. 5> mantle (ca. A.D. 547)  
-Soen Eye, no.26, p.39.

created in 547 A.D. The mantle of crowned Imperial Princess Theodora at the center seems to be gaudy silk fabric woven together with metallic threads and is decorated with jewelry. "From the Byzantine period when Christianity was adopted as the national religion, the importance of manteau increased because manteau was an appropriate item to express human dignity highly by covering the face and the body in the Christian society where the human body was considered unclean with the uplift of Christian faith."<sup>12)</sup>

With regard to the outer garment worn over the tunic in the mosaic in <Fig. 5>, costume scholar Russell explains that it is a mantle, cloak, or paludamentum.<sup>13)</sup>

<Fig. 6> is a mantle that was used widely in England from 1066 to 1199. It was designed usually to be ample enough to wrap the body, and its length varied from short length to knee length, calf length and trailing length. In terms of wearing and closing, various forms are observed including pullover style with a hole only on the neckline, one that wraps the both shoulders and is fixed at the center front with a



<Fig. 6> cape/ cloak (1066-1199)  
-Costume: 1066-1990s, p.13.



<Fig. 7> mantle (ca.1066),  
-The Evolution of Fashion, p.2.

string, a brooch or a button, and one that wraps the left shoulder and is fixed on the right shoulder with a ring, a brooch or a button. As we analyzed the design based on figures instead of actual items, it is difficult to identify the materials, but we can see that patterned fabric was used, patterned cloth was applied as lining, or the edge was ornamented with a different kind of patterned cloth.

The mantle in <Fig. 7>, which is from the same period, made an opening in the neck and turned inside out like the first cape in <Fig. 6>. As the head opening is not at the center, when the mantle is worn the front length is different from the rear length.

<Fig. 6><Fig. 7> show this mantle worn over and in the manner of the circular veil.<sup>14)</sup>

No remarkable change is found in the design of mantles during the 200 years from 1000 to 1200, and Peacock used 'cape' and 'cloak' interchangeably to denote clothes of such a design and the two terms are not clearly distinguished from each other. Hill and Bucknell called it 'mantle.'

It was from the 1200s that mantle design began to change. According to <Fig. 8>, hood and decorated slit openings began to appear from the 1200s. Considering that slit is observed also in men's dress in the 1200s and afterwards, it is believed that slit ornaments might have already been used in women's dress since before this period.



<Fig. 8> cloak  
(1307-27)

-Costume:

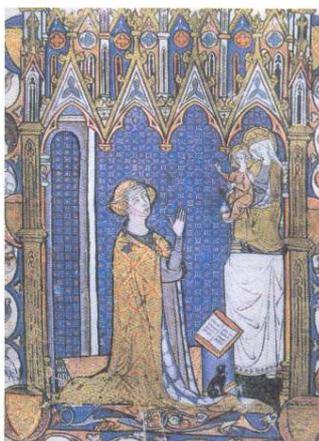
1066-1990s, p.17.



<Fig. 9> cloak  
(1327-1377)

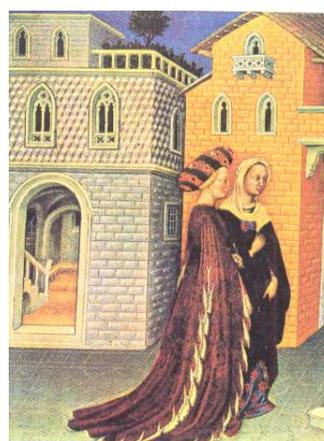
-Costume:

1066-1990s, p.19.



<Fig. 10> late 13th c.

-Soen Eye, no.26, p.11.



<Fig. 11> 1423 Mantle,

-Soen Eye, no.26, p.40.

In this way, mantles began to be decorated noticeably from the 13<sup>th</sup> century. Red silk, velvet, etc. were used as outer shell, and sometimes blue or green lining were added. The form was diverse from rectangle to 3/4 circle and semicircle, and the variety of design and the size also increased.<sup>15)</sup>

As in <Fig. 9>, fur-trimmed mantles in the 1300s begin to have a shape different from plane forms in the previous periods. With the figures alone, it is difficult to understand difference in composition, but inferring from the explanation 'shaped cloak,' it is believed that the mantles were made using multiple pieces of cloth.

Peacock used both 'cloak' and 'mantle' from this period.<sup>16)</sup>

<Fig. 10> is a miniature painting from the late 13<sup>th</sup> century. The form of the mantle in the figure has a shape like that in <fig. 9>, and the breadth is widened in the hem. The surface has a conspicuous large rectangular pattern of gorgeous color, and fur was used as lining. "The fur is a kind of vair, and white fur from the abdomen and bluish gray fur from the surrounding parts were pieced up together." The center front is closed using a brooch.

Aileen Ribeiro & Valerie Cumming said "Women wore a cloak, which was a fairly common thing for middle-class women to do when they went to church,"<sup>17)</sup>

but mantle in this period was an important dress item essential not just to the middle class but all classes in those days.

<Fig. 11> is a purple velvet mantle in the 15<sup>th</sup> century, which is characterized by ample silhouette with large breadth and a trailing rear part. The part flowing down from the shoulders and the center front were decorated gaudily using fabric of different color.

The 14<sup>th</sup> and 15<sup>th</sup> centuries were the heyday of mantle as an ornamental costume. With the popularity of Gothic-style tight-fitting dress, high-class people enjoyed a loose-fitting mantle over tight clothes.<sup>18)</sup>

As examined above, from the Byzantine period to the late Middle Ages in Europe, both men and women regularly wore a mantle surrounding the shoulders.

It was used for various purposes including practical purposes such as temperature control and protection from rain, symbolic purposes for marking class and authority, and ceremonial purposes to express religions and philosophies.<sup>19)</sup>

Costume scholar Russell called it 'mantle,' 'cloak,' 'paludamentum,' etc., and Peacock used 'cape' and 'cloak' for the period until 1200 and 'cloak' and 'mantle' from 1300, but these words do not distinguish form or design clearly. Hill and Bucknell used the term 'mantle.'

According to Shin Sang-ok, pallium, chlamys, paludamentum, etc. worn from ancient times were called 'mantle' from around the 11<sup>th</sup> century, and until the 11<sup>th</sup> century, men's mantle was commonly of knee length, its form was rectangular, semicircular or oval, and it was put on through surrounding the body once and fixing at the right shoulder or the chest using a brooch or a string, and women's mantle was mostly semicircular or rectangular and it sometimes covered the head together.<sup>20)</sup>

Jeong Heungsook explained that manteau was a square, rectangular or circular covering over the shoulders worn by Franks in West Europe in the early days of the Middle Ages for protection from cold, and mantle is an English expression of manteau.<sup>21)</sup>

Tsujii Masumi, Tanno Ikumi, Jeong Heungsook, Shin Sang-ok, etc. found the origin of

mantle in ancient Greeks' sagum, himation and chlamys, Romans' toga, palla, pallium, and lacerna, etc.

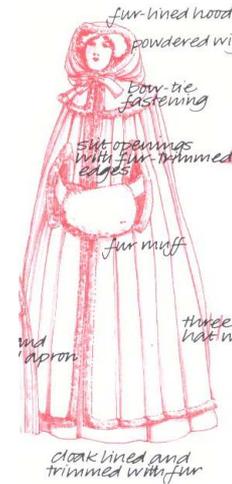
### 3. Renaissance to Romantic (1485-1836)



<Fig. 12> 1586 mantle,  
-Soen Eye, no.26, p.14.

<Fig. 12> is a wood block print of a French noble lady in the late 16<sup>th</sup> century. The design of the mantle in the figure is similar to that for men. The silhouette is A line that spreads downward from the roomy shoulder part, and color was used. The figure does not show the materials, but the outer shell has a gorgeous paisley pattern and the lining is fur for protection from cold. The mantle is long enough to cover the waist barely, which is shorter than these in the previous eras. This is probably the consequence of the gradually expanded skirt volume.

<Fig. 13> is an English dress drawing, showing a voluminous design by adding cutting lines to A line silhouette spreading downward from the shoulders. It is slightly shorter than skirt. The lining and the edge is decorated with fur and



<Fig. 13> 1714-27 cloak,  
-Costume: 1066-1990s, p.68.

there are decorated slit openings.

Mantles in this period were street clothes mainly for protection from cold rather than for ceremonial or religious purposes.

Historical materials on clothing before the 19<sup>th</sup> century were mostly paintings, sculptures, and mosaics, and for the period from 16<sup>th</sup> to 18<sup>th</sup> century, historical materials on women's mantles were relatively scarcer than those on men's mantles. This is probably because women worked or travelled outside home less frequently than men, and the paintings of women in those days were drawn mainly inside and therefore mantles, which were street clothes, were depicted rarely.

## III. The design and composition of Victorian mantles

### 1. Socio-cultural Background and Fashion Style in the Victorian Age

The Victorian age, which is from 1837 to 1901

reigned by Queen Victoria of England, was the golden days of the U.K. The Victorian age may be divided differently according to academic area or viewpoint, but in this study it was divided according to the change of dress style into the early period from 1837 to 1869, the middle period from 1870 to 1889, and the late period from 1890 to 1901.<sup>22)</sup>

During the early Victorian period, Europe underwent political changes including wars, but still achieved brilliant industrial programs and opened a new era of the fashion industry through the invention and improvement of the sewing machine.

Popular dress in those days was the romantic style dominated by crinoline style with ample skirt.

In the mid Victorian age, the society enjoyed material and mental abundance thanks to the rapid advance of science. The development of science and industry influenced the growth of the textile industry, the spread of ready-made clothes, women's social participation, and the popularization of sports, and these trends accelerated the modernization of dress style.<sup>23)</sup>

The crinoline style, which had reached its peak in the 1860s, changed gradually, and was followed by a more convenient style, the design characteristics of the mid Victorian age.

In the late 1860s, women became more involved in activities outside the home. Because the prevailing fashions, with their long, cumbersome, dirt-collecting trains, presented a hinderance, a "walking costume" emerged in 1866. Although it did not alter the general style, skirt were looped for freer movement, exposing ankle-length petticoats or underskirts. Interestingly enough, the caught-up skirts produced round puffs, giving the former conical silhouette a look reminiscent of that of the late

eighteenth century.<sup>24)</sup>

This fashion engendered a new bustle style. Although it was not that a style disappeared completely and another style appeared overnight, the bustle style was exaggerated and distorted superlatively in the 1880s. According to fashion illustrations in Harper's Bazaar, while the front side is almost flat and vertical, the rear side projects over twice further than the hip and drops almost vertically.

In the late Victorian age since 1890, emphasis on the back almost disappeared in the bustle style, and the hour glass style was popular, which expressed the body in an S-shaped curve using pigeon-effect upper garment inflated extremely with large swollen sleeves and drapes such as puff sleeve and leg-of-mutton sleeve and emphasizing the waist with gored flare skirt. On the other hand, simple and even masculine tailored suits appeared.

## 2. The design of Victorian mantles

Since the 13<sup>th</sup> century, textiles, decorations, details and wearing methods of mantles had become more gorgeous and ornamental, but the form had not been changed markedly from ancient times to the 19<sup>th</sup> century. As mantle was popularized as women's street clothes during the middle period from 1870 to 1889.

Mantle design was changed according to popular silhouette. As its design and composition were diversified during this period, its name also became more specific.

During the early Victorian age when the crinoline style was popular, mantle was of A-line silhouette spreading downward from the shoulders and of around knee length.

<Fig. 14>This is also Talma cloaks of circular cut made of silks, velvets, or woollens and other circular mantles with flaring sleeves. Then there



<Fig. 14> 1857 mantle,

-*Costume History and Style*, p.362.



<Fig. 15> 1872 mantle (back & front)

-*Victorian Fashions & costumes from Harper's Bazar:1867-1898*, p.60.



<Fig. 16> 1873 mantle, -*Victorian Fashions & costumes from Harper's Bazar:1867-1898*, p.67.

was the *mantelette*, a shawl-like outer garment with a deep V-shape at the back and tapering ends in front that was held against the body by an inner belt, and directly after the opening of the Crimean War in 1854 the *burnoose*— a very popular Near Eastern hood. A good example of outer wraps for this period may be seen in the Parisian winter modes illustrated in the German fashion journal *Der Bazar* for December 1, 1857.<sup>25)</sup>

In the mid Victorian age from 1870 to 1889 when the bustle style was popular, the style of mantle was changed to be three-dimensional, exaggerating the rear side of the bustle skirt. In addition, with increase in women's suburban activities, walking costume became popular and mantle reached its climax.

<Fig. 15> is black velvet mantle in the American fashion journal *Harper's Bazar* for 1872. The composite garments announced by madame Raymond are found in great variety among the importations. They are combinations of the sacque and mantle arranged in fanciful ways: sometimes the back of the garment is a pointed cape, while the front is a regular sacque, and again there are position and sacque backs with graceful mantilla fronts. the new garment of which most is seen and heard is the Dolman. There are varieties of this wrap, but its peculiar feature is its great wing-like sleeve, or a side piece over the arm hanging in a point below the rest of the garment.<sup>26)</sup>

<Fig. 16> is a mantle of gray-blue cashmere with hood in 1873. While <fig. 15> shows several developed forms of design, <fig. 16> maintains the tradition form of mantle and pursues a change in design by adding hood and a long train from the back.

<Fig. 17> is elegant mantles such as this fanned out over the back of the skirt, displaying



<Fig. 17>1885 mantle,

-19th-C. *Fashion in Detail*, p.135.



<Fig. 18>1885 dolman A,

-19th-C. *Fashion in Detail*, p.111.



<Fig. 19>1885 dolman B,

-19th-C. *Fashion in Detail*, p. 215.

the new bustle shape of mid-1880s to perfection. They were known as dolmans and were characterized by loose, sling-like sleeves cut with the body of the garment so that they resembled half-jacket, half-cape. Dolmans became popular for outdoor wear in the 1870s as their semi-fitted style revealed the shapely contours of the fashionable silhouette.<sup>27)</sup>

<Fig. 18> is designed so the back would sit comfortably over even the most extreme bustle shape of about 1885. The front, back and sleeves are trimmed with exotic marabou feathers made into wide bands interspersed with small, flat feathers and dyed to a lighter tone.<sup>28)</sup>

<Fig. 19> is the epitome of luxury and good taste. It was also highly fashionable in combining fur as a trimming and a feather design in the fabric, elements from the natural world which fascinated society at the time. Made in the fashion house of Emile Pingat from expensive materials, it was a garment that only a wealthy, well-to-do society lady could afford. Although open only from 1860-96, the Paris fashion house of Pingat was as highly esteemed as that of Charles Worth and known for superb

craftsmanship and elegance. The neck and fronts, cuffs and hems are edged with wide bands of white arctic fox and deep fringers of silk chenille trimming.<sup>29)</sup>

<Fig. 17>, <Fig. 18> and <Fig. 19> are different from one another in details like length and trimming, but were designed in the same form, which is a transformed design of mantle called 'dolman' in this period.

In the late Victorian age from the 1890s, emphasis on the rear of skirt almost disappeared from bustle style, and large and voluminous sleeves such as puff sleeve and leg-of-mutton sleeve became popular. In addition, as silhouette below the waist line, which was popular in the 1880s, was emphasized, a design between jacket and cape evolved gradually to a design emphasizing the shoulders as in <Fig. 20>.

<Fig. 20> is the rich camail, or bishop's mantle. It is of cream colored molleton, a soft flannel-like cloth. It is studded with jet cabochons, and has a yoke of jetted passementerie, with rain fringe of jet, and a flaring collar finished with a lace ruff.<sup>30)</sup> In the

late Victorian age when the hour glass style was in fashion, mantle returned again to plain design emphasizing the details of the shoulders.



<Fig. 20> 1891 mantle, -*Victorian Fashions & costumes from Harper's Bazar:1867-1898*, p.232.

The common materials of mantle were silk, velvet, woolen, cashmere, sacque, taffta, melleton, etc., and gaudy decorations such as feather, fur, silk chenille, tassels, braids, rosettes, tufts and fringe were popular.

What is more, items such as mantelet and paletot were in fashion during this period, Stella Blum defines "mantelet is a small cloak or short mantle, usually profusely trimmed with embroidery, ruffles, fringe or lace. And paletot is a cloak, usually loose, with one or more cape collars. Dolman is a wrap or cloak with cape-like, shaped sleeves which are wide at the shoulders and generally narrow at the wrists."<sup>31)</sup> Lucy Johnston defines "Mantle is a cloak-like outer garment from the 1870s onwards. Dolman is a mantle characterized by loose, sling-like sleeves cut with the body of the garment so that it resembled half-jaket, half-cape."<sup>32)</sup>

As shown above, mantles in the Victorian age were called 'mantle,' 'mantelet,' 'dolman,' 'paletot,' etc.

### 3. The composition of Victorian mantles

When the composition of these design are examined using the black mantle at the University of Connecticut, <Fig. 21> shows a mantle made of taffta with its edge decorated



<Fig. 21> 1885 black mantle, picture by the author, <The Historical Costume and Textiles Collection>



<Fig. 21-1> back of <Fig. 20>



<Fig. 21-2> detail of <Fig. 20>

with artificial hair. Its composition is plain compared to <Fig. 17>,<Fig. 18> and <Fig. 19>. The overall style is a piece of cloth without separated sleeves, but cutting lines were put from the shoulders and were sewn separately. The back is short and the front is long, and a one-inch wide string was attached to the inside of the rear waist part so that it can be buttoned up inside of the front. When the mantle is buttoned up, the rear waist adheres to the body in the silhouette due to the attached string, and as a result, the rear part looks like a fit jacket and the front part maintains the form of cape. <Fig. 26> is pattern of this mantle.



<Fig. 22> 1884 mantle, -*Victorian Fashions & costumes from Harper's Bazar:1867-1898*, pp.168-169.

<Fig. 22>shows the shapes that wear the designs in <Fig17, 18, 19, 21> 'There was designed to fall straight down and have a smooth line at the front, and for the back to sit neatly over the fashionably exaggerated bustle of the time.'<sup>33)</sup>

<Fig. 23> is designed by Worth about 1887. It was made by ivory ribbed silk, trimmed with

dangles, fringe and slit in the back to accommodate the bustle.<sup>34)</sup> As in the designs above, it does not have sleeves but raglan lines and set-in sleeve lines were added as cutting lines on the shoulders for fitness, and as a result, it shows outfit like a jacket.

The composition of mantles until the 18<sup>th</sup> century were rectangular, 3/4 circular, semicircular or circular, the pattern in this period shows cut and cubic composition. Cutting lines were added to the shoulders for tailored fitness as in <Fig. 24>, and patterns were used to give



<Fig. 23>1887 Worth's mantle  
-*Evolution of fashion: 1835-1895*



<Fig. 23-1> back of <Fig. 23>



was considered unclean with the uplift of Christian faith, and as a result, mantle was used widely by both men and women in all classes.

For the period from after the Middle Ages to the 18<sup>th</sup> century, historical materials on women's mantles were relatively scarcer than those on men's mantles. This is probably because women worked or travelled outside home less frequently than men. According to available materials, most of mantles from this period were designed gorgeously and ornamentally with fur lining, and this suggests that mantles in this period were more winter clothes or street clothes than ceremonial or religious costume.

Mantle had been popular in Europe and America during the Victorian Era. It reached the apex of popularity in 1850s–1890s. During the early Victorian age when the crinoline style was popular, mantle was of A-line silhouette spreading downward from the shoulders and of around knee length. In the mid Victorian age from 1870 to 1889 when the bustle style was popular, the style of mantle was changed to be three-dimensional, exaggerating the rear side of the bustle skirt. In addition, with increase in women's suburban activities, walking costume became popular and mantle reached its climax. In the late Victorian age when the hour glass style was in fashion, mantle returned again to plain design emphasizing the details of the shoulders.

While the composition of mantles until the 18<sup>th</sup> century was mostly trapezoidal, rectangular, 3/4 circular, semicircular, or circular, mantles in the Victorian age shows cut and three-dimensional composition in order to emphasize the fitness of the upper garment because silhouette emphasizing the volume of the lower part such as crinoline skirts and bustle skirts was popular in those day. With the diversification of design

and composition in this period, the name of mantle became more specific and as a result, mantle, mantelet, dolman, paletot, etc. were used.

The styles popular in the Victorian age were: it looked like half-jacket and half-cape. Ornaments such as tassels, fur, braids, rosettes, tufts and fringe were attached to create luxurious effects.

Since the 19<sup>th</sup> century, women's social activities have increased considerably and this has increased their demand for winter coat and diversified its design. In this situation, although mantle has not been at the center of people's attention, it has been steadily included in collections and is attracting people's attention in a number of seasons recently.

Mantles in contemporary fashion show various styles including elegant classic style emphasizing femininity, style emphasizing volume by exaggerating the human body, artificial style excluding activity, and avant-garde style, and we expect the development of new designs based on Victorian styles.

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