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Babybotte Baby Booties; Pompei, Shoemaker for the Stage and Screen; The Pompei workshop was a family affair; Le Salon Midec; International Footwear Fashions; The C.I.D.I.C. Grant; Shoes from Around the World; The Ottoman Empire; Persia; India; China; North America; Shoes Worn by Celebrities; Shoe of Henry II de Montmorency; Madame de Pompadour's Shoes; Or the triumph of the heel under Louis XV; The Shoe of Marie-Antoinette; Shoes of Saint-Jean-Marie Vianney, Parish Priest of Ars; Goethe's Slippers; Sissi's Shoes; Shoes of the Countess of Castiglione; (Florence 1837-Paris 1899); Shoes Worn by Louis Pasteur; Ankle Boots of La Belle Otero,; a Belle Epoque Beauty; Boots Worn by Opera Singer Ninon Vallin; Once upon a time, there was a voice: "Marouf, the Shoemaker of Cairo"; Shoes Worn by Maurice Chevalier; "The Symphony of the Wooden Soles"; Shoes Worn by Charles Trenet; "Y a d'la joi!" ("Life is good!"); Studio Shoes Worn by Cesar (1921-1998); Donated to the International Shoe Museum, Romans, by the artist.; Shoes Worn by Jacques-Henri Lartigue Painter and photographer (1894-1986); Mouna Ayoub;; The journey of a Haute Couture collector; Shoes Worn by Paul Bocuse and Pierre Troisgros; The Stories Shoes Tell; Theresa's Doll Shoes; The Well-Digger's Boots; Zoya's Shoes; Mathilde's Ankle Boots; Toine's clogs; The Shoe in Literature; The Papyrus of Herodas Mimes; Mainard - La Bruyere - La Fontaine; Restif de La Bretonne; Chateaubriand, Atala; "The Mocassins of Chactas"; Gustave Flaubert, Salammbô; Emile Zola, Au bonheur des dames; (Ladies' Delight); Gerard de Nerval, Sylvie Alain Fournier, Le Grand Meaulnes; (The Wanderer); Pierre Loti, Madame Chrysanthème

Sommario/riassunto

Abandoning a French look on the subject, Mrs. Bossan, the author, develops her study with a dichotomous vision: that of time that touches the history of mankind and that of geography and sociology, which lead to an almost ethnographic analysis. The author dissects the shoe and all that surrounds it: from its history to painting and literature. After this book, it will be difficult to publish a book with a more complete treatment of the subject. Illustrated with an iconography that is exceptional both for its aestheticism and the pieces chosen, this book is a reference for historians, sociologi
