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## Session 2: Panel 2: Presenter 1 (Paper) -- A Brief History of Footwear

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## **Abstract**

The use of footwear as a unit of analysis will help historians re-evaluate the relationship between technological diffusion and culture. Shoes are a common item across the globe, regardless of geographical, cultural, and economic divisions, and have been for a long time. Footwear reflects the sociopolitical, economic, and cultural environment of its owner, as well as characteristics of the owner themselves. Shoes have taken on significant symbolic roles in art, literature, and everyday life. Essay is divided into four sections; Prehistory, Ancient, Middle Ages, Modern. Various examples from each time period are explained, compared with one another, and connected together with broad themes. Focus is placed on the Middle East initially, then expands outwards and analyzes the West.

## **A Brief History of Footwear**

Often, we take for granted the many commodities in our lives. We neglect to see the complex and frequently surprising histories that have led to the creation of everyday objects. Of these objects, few remain more influential and all-telling of human history than the shoe.<sup>16</sup> Today, hundreds, if not thousands of styles of footwear can be seen within almost any major city. No matter your income, background, nationality, race, or gender, you most likely own at least one pair of shoes. The study of an artifact that is so common and dispersed across the entirety of our species, both geographically and across time, must help advance historians' understanding of technological diffusion and its ties with the various cultures of the world. Footwear is especially useful as it is an unbiased source of information, and offers information that can be directly interpreted and analyzed. The body of this paper is divided into four different periods: prehistory, ancient, Middle Ages, and modern. Prehistory will clarify the origins of footwear and how the shoe was first used. The ancient segment delineates how footwear diffused and evolved from its most significant birthplace. The Middle Ages will focus on the shoes' arrival in the West, and comparisons are drawn from select regions of the world on how the idea of the “shoe” changes leading up to the Renaissance. The final part of the essay will describe the role and influences of the shoe in the modern world, and connect the various points of the essay into a cohesive summary of the topic.

### *Prehistory*

Changes in foot shape and toe strength of skeletal remains indicate that humans first began wearing footwear with substantial soles almost 40,000 years ago, although the earliest official evidence (cave paintings uncovered in Spain depicting a Magdalenian man in fur boots) dates back to c. 14,000 BCE. The earliest archeological findings of complete shoes originate from Armenia during the Chalcolithic period, and are made of a single piece of leather stuffed with loose, unfastened grass, which likely was included to help the shoe keep shape. Other discoveries of varied models of footwear in the Swiss and Italian alps, as well as Southern Israel, help further prove the existence of footwear among Old World societies.<sup>21</sup> The materials early shoemakers selected were chosen strictly for their ability to protect the feet from extreme conditions, and a combination of fiber and leather from various animals were most commonly

used.<sup>1</sup> The design of this footwear held little consideration to fashion or stylistic choice, as there were few, if any embellishments added, and only basic materials were used. As Marie-Josèphe Bossan puts it, “It was only in Antiquity that the shoe would acquire an aesthetic and decorative dimension, becoming a true indicator of social status.”<sup>2</sup>

These shoes had thick, rigid soles, and allowed for one key advantage: travel. The world was opening up even more, as Sapiens began to use this item to reach increasingly remote areas previously rendered inhospitable or unreachable. In addition, the shoe acted as one of the first civilizing agents.<sup>24</sup> It was an item that no other animal has managed to create, both reflecting and contributing to the direction humans were moving to. The idea of the shoe arose in response to natural challenges, but quickly began to incorporate designs separate from its actual function. The existence of this item shifted the human mind to begin looking at the world from a different perspective, where item design could extend beyond the periphery of necessity.

### *Ancient*

It is in the first great civilizations of Mesopotamia and Egypt that the evolution of the shoe began in earnest. Influenced by the Far East as well as India, the raised-tipped shoe initially arose from the ancient Sumerian civilization of Ur, marking the beginning of stylistic footwear. In the later empire of Akkadia, a more exaggerated form of the shoe was adopted, with a higher tip and pom-pom, which soon became the royal footwear of the king. The shoe also appeared on Mesopotamian seals, and held cultural value to all classes. From the Akkadian empire, the form diffused to Asia minor, where it was then incorporated into the Hittite national costume.

Seafaring Phoenicians further disseminated the shoe along the Mediterranean, to Cyprus, Mycenae, and Crete. The pointed shoe appears in Cretan palace frescoes and paintings, the most notable of which being the painted decorations found in Egyptian priest Rekhmire's tomb. Monuments belonging to the empire of Assyria, as well as the later Persian dynasty, both incorporate footwear influenced in some way or another by characteristics of the original Sumerian shoe. Note that in this period of development of Mesopotamian civilizations, from c. 3000-300 BCE, footwear remained uncommon, yet persisted as a symbol of status; despite the skills and instruments constructed, such as the needle and the loom, many entertained, worked, and fought with bare feet.

In Ancient Egypt, however, the sandal emerged as the dominant form of footwear.<sup>3</sup> Considered a common item, plain sandals sewn from fibre were worn by every class, even children, and though ordinary, were still regarded as valuable enough to repair. Egyptologist André J. Veldmeijer writes: "...footwear was not just for the 'rich and famous', an observation which is supported by the relatively low price, depictions of 'mortals' wearing sandals when working in the field, and numerous texts mentioning footwear in daily context."<sup>4</sup> Distinction came from the actual style and material used to create the sandal, which reflected its wearer's social status. To name an example, Tutankhamun, as well as other royals and elites, usually wore Type C sandals to attend special events, such as ceremonies held within the palace.<sup>5</sup> The "importance of these sandals as social markers" was further reinforced by the fact that Tutankhamun was buried with all footwear that he owned as king, but with none that predated his rise to power.<sup>6</sup>

The footwear tradition of both Mesopotamia and Egypt was later continued into the Middle Ages by the Copts, though most of the original characteristics were lost. Coptic shoes, boots, and sandals all remained flat-soled, and only men were allowed to wear boots. Although the footwear of this time period displayed relatively little variety, shoemakers continued to innovate. Bossan sums up Coptic shoe fashion neatly: "...Coptic shoemakers demonstrated imagination in the decorative techniques they employed, using red and brown leather, leather piping curled into spirals, geometric motifs cut out of gold leather, and even sculpted leather soles."<sup>7</sup>

On the other side of the Mediterranean, Greece and Roman footwear progressed in their own way. From 3000-1200 BCE, Minoan and Mycenaean men and women owned arrays of boots, sandals, and shoes for outdoor wear, though most of the earliest peoples went either barefoot or wore plain sandals. Early Greeks (800-146 BCE) maintained a tradition of removing shoes before entering a building, where they would walk barefoot. For a time, Spartans demonstrated their toughness by never wearing shoes, yet as footwear became increasingly useful and comfortable, more Greeks began to wear them. Greek footwear used leather (though felt, smooth cloth, or even wood were occasionally selected), and had a thick sole with leather strings around the ankle and lower calf.

Fashion played a major role in society; various forms of tanning and dye created a plethora of styles, and shoes gained enough influence that some people were given the nickname

of their favorite style. Interestingly, footwear appears in famous Greek literature, such as the Iliad and The Odyssey, where the Homeric heroes wear sandals of bronze, while the gods wear sandals of gold. To quote a passage from this text: “So Zeus decreed and the giant-killing guide obeyed at once. Quickly under his feet he fastened the supple sandals, ever-glowing gold, that wing him over the waves and boundless earth with the rush of gusting winds.”

Like the major Greek texts, footwear also appears frequently in the Bible, often carrying symbolic meaning and acting as an identifier of its wearer. For example, Biblical characters, whether they be allies, enemies, or the Hebrews, always wear sandals. Footwear traditions also appear, most commonly that of removing one’s shoes, with variations on the line “Take the sandal off your foot, for the place where you stand is holy” (Joshua, 5:13-15). Also mentioned in scripture, to leave one’s sandal on a field in the kingdom of Israel showed one’s ownership of that land. As the Bible diffused across the world, it carried with it subliminal and sometimes overt messages about the importance of the sandal, and footwear in general.<sup>8</sup>

Ancient Romans, similar to the earliest peoples of India, were one of the first civilizations to develop a wide variety of footwear. The uncomfortable climate and geography of the Italian Peninsula forced Romans to develop shoes ranging from light sandals to heavy military boots. Three the most popular styles of shoes, the *Calceus*, *Solea*, and *Crepida* would respectively play their roles in the creation of European footwear. The first, *Calceus*, was the first shoe in history to resemble that of the modern dress shoe. It consisted of a leather upper attached to a hard leather or wood sole, and eventually was redesigned into different styles. *Soleas*, on the other hand, were simple leather sandals, which were acceptable to wear indoors and that most of the general public used. The final style, *Crepidae*, was a cross between the two and came from the Etruscans. These shoes had durable soles, covered the ankles and sides of the foot, and were open at the top, drawn together with leather laces. The drab footwear of the Roman Republic eventually came to flourish with designs following the rise of the Roman Empire, illustrating how footwear reflects not just its wearer but the state of its region.<sup>27</sup>

Shoemakers were highly skilled at manipulating leather from cowhide, and were regarded as a respected artisan class. One form of sandal curled upwards in the front, a direct example of the influence early Mesopotamia, and in effect the Far East, had on Western societies. Again, we see stylistic choice and form of footwear reflecting one’s position in society; slaves were rarely allowed footwear, whereas soldiers were assigned a specific style based on their rank. “Just like

today, you could tell a lot about a person in ancient Rome, including their social and economic status, by the kind of shoes they wore.”<sup>9</sup>

### *Middle Ages*

As the Eastern Roman Empire transitioned to the Byzantine Empire around 476 CE, Roman footwear and fashion were smoothly adopted, and then further developed, by the Byzantines. What little is known about Byzantine footwear comes mostly from surviving burials, as the long draped clothing of the Byzantines tended to hide the feet in paintings and sculptures. This has forced historians to make educated guesses rather than solid observations. Byzantine footwear consisted mainly of crimson leather shoes trimmed in gold, as well as items extremely similar to the Roman *Solea* and *Calceus*. In addition, trade between the Byzantines and the Middle East influenced parties from both sides--forms of Byzantine footwear were made of embroidered silk and embellished with jewels, whereas Christian symbols were incorporated into various shoe designs of Egypt. Until the end of the Byzantine Empire around the 15th century, popular Byzantine shoes remained mostly unchanged.<sup>18</sup>

For the rest of the medieval West, the ancient Roman models of footwear were a chief influence. The Franks wore shoes that closed with straps on the mid-thigh, while their leaders wore boots with pointed tips. In other areas, stiff leather shoes sported gilded bronze shoe buckles ornamented with depictions of stylized animals. The tomb uncovered in Saint-Denis of Queen Arégonde has enabled archeologists to reconstruct the image of the supple leather sandals she wore, which intertwined her legs with straps. This strapped shoe continued later into the Middle Ages, though the design of some models became much more complex.

The wooden-soled galoche worn by artisans and workers also remained in heavy use. In the 9th century, the *Huese*, a high shoe made out of supple leather, introduced the boot to much of western Europe. Towards the end of the Middle Ages, the Crusaders returned from the East sporting the exaggerated style of the pointed toe, reflecting the diffusion and influence of earlier Hittite, Akkadian, and Syrian culture. As commoners began to imitate the raised tip of these aristocratic boots, authorities responded by regulating the length of the shoe's points according to social status. Frequent contact among France and Italy eventually initiated the tradition of an obsession of regalia, helping the shoe shift to an item of luxury.

Around the same time, a complex relationship was developing between people and footwear in the far East. In medieval China, it was social custom to remove one's shoes before entering any house, much like that of the early Greeks. Occasionally, it was acceptable to keep socks on the feet, though most were required to walk barefoot indoors. Beginning early in the Song dynasty (960-1279 CE), the well-known practice of footbinding began. This practice was one of the more extreme relationships between footwear and culture that history had ever seen, and extended far beyond the goal of lotus shoes. For early modern Asia, footbinding was a way of life. It created niche markets, set new standards for beauty, and influenced countless works of art and literature. The root of footbinding, however, came from a very different place. Families initially began forcing their daughter(s) to bind their feet in order to disable the woman, thus making her more dependent on her husband and relatives.

The tight bandages forced the heels and toes of young women to constrict, creating a deformed, petite foot. At the end of this excruciating process, the subjects would hope to have feet three inches in length. These "lotus feet" would then be small enough to fit into the worshipped *Lotus shoes*--tiny pointed slippers with elaborate embroidery. "Lotus feet" and the *Lotus shoes* themselves quickly became traits desirable to any woman wishing to enter a good marriage. Although originally performed by the elite, the practice soon spread to all but the extremely poor, who could not afford to spare the time and labor required. The process was dangerous; Sara Pendergast posits "At its worst, foot binding broke the bones in the feet. In every case it permanently deformed the feet. Yet it allowed women to wear the coveted lotus shoes, and many believed that it made women's feet beautiful."<sup>10</sup> Foot-binding was eventually outlawed by the Chinese Republic in 1911. In an interview with NPR, one of the last remaining women with her feet bound, Zhou Guizhen, speaks to the influence shoes can have over people: "I regret binding my feet, I can't dance, I can't move properly. I regret it a lot. But at the time, if you didn't bind your feet, no one would marry you."<sup>25</sup>

In Japan, *Geta*, raised clogs with a heavy wooden sole, were first introduced during the Heian period (798 CE-1185 CE), and are still worn to this day. The shoe, much like other common Japanese footwear such as *Zori* (a flat straw sandal), is attached to the foot with a V-shaped thong made of fabric.<sup>11</sup> This design allows the footwear to easily be removed, which helped support the reoccurring tradition of removing footwear at the entrance of buildings. Pairs of *Geta* used for special ceremonies by geisha and Kabuki were brightly painted, and contained



small bells within the soles, which made tinkling sounds as the wearer moved about. Later, most common people wore simple sandals made of straw, called *Zouri*, and it wasn't until the Edo period that the *Geta* regained popularity. Most, if not all of Japanese footwear of the time period developed without the introduction of animal skins, as Buddhism warned against the killing of animals.<sup>12</sup>

Before the colonization of South America, Mayan, Inca, and Aztec footwear was limited to various styles of simple sandals. Though the warm climate did not require heavy clothing, shoes helped people navigate rugged terrain. Most were made of the leather from goats, llamas, and sheep, though plant fibers were occasionally used. These shoes were attached to the foot with thick leather or fiber straps, and had very thin soles. Like many other cultures, the decoration of footwear indicated the wearer's social status, with the wealthiest members wearing brightly dyed sandals adorned with gold or silver beads.

Over in the colder regions of North America, Native Americans maintained the tradition of *moccasins*. While they also wore sandals, boots, and leggings, these low tailored shoes comprised the majority of Native American footwear for hundreds of years. The diverse array of *moccasin* styles attested to the different environments these tribes lived in. Hard-soled moccasins made from two or more pieces of thick hide were worn in western plains and deserts, and helped protect the feet from cacti and sharp rocks. In cooler areas, tribes would wear *moccasins* made of a single piece of soft leather. *Moccasins* also reflected the very distinct style of the tribe it was created in. Different shapes of the tongue, heel, and center seams, combined with arrangements of beads, feathers, dye, and other natural aspects formed a seemingly unlimited capacity for innovation and design.<sup>19</sup>

Similar to the indigenous peoples of lower North America, the Inuit population of the Arctic have maintained footwear traditions for centuries. Arriving around 1050 CE, the extreme weather conditions of the region (gale force winds, blinding snow, and temperature 55° below zero or colder) made the land seemingly inhospitable. Through incredible ingenuity, the Inuit population learned, among other things, how to make *Kamik*.<sup>23</sup> These shoes were tall boots made of caribou hair, which traps insulating air not just between the hairs but inside of them. They are extremely lightweight, supple, and durable, three desirable characteristics for a people that rely almost exclusively on hunting. Almost all other traditional Inuit clothing items are made the same way, and the creators of these items are viewed as some of the best seamstresses in the

world. The process of creating *Kamik*s, as well as the design of the shoe, mirrors that of most other indigenous American communities. No modern materials remain more effective than Caribou hair at protecting the feet from the cold, which has in turn helped *Kamik*s and other forms of popular Inuit clothing remain traditionally made.

### *Modern*

The Renaissance played a vital role in influencing the development of the modern Western shoe, and in turn Renaissance footwear mirrored the “rebirth” in art, politics, economics, and culture. Various shoes from this period display striking elements--golden embroidery, bright colors, unique shapes, and new combinations of patterns,--all of which are similar to the paintings and fashionable clothing of the Renaissance. Keep in mind that these forms were not worn by the general public, but nevertheless signified a shift towards an early modern material culture. That such care and thought would go into the creation of something so simple as a shoe was a product of the overall shift in thinking that Europe was experiencing.

At the tail end of the 15th century, *Poulaines*, a long-toed shoe made of soft material, were quickly replaced by wide, flat-toed shoes for those who considered themselves “fashionable.” This shape of this new shoe, often referred to as the “duckbill,” “cow's mouth,” or “bearpaw,” actually stemmed from the fact that King Charles VIII had six toes on each foot, forcing him to wear rather oversized shoes. Under the reign of Louis XII, the *Valois* shoe occasionally reached a massive width of 33 centimeters, and was adorned with small horns at the tip. Around the same time, the common shoe of the Venetians was the *Chopine*, which rested on an incredibly high platform and attached to the foot with ribbons. Interestingly enough, the shoe was banned in Spain by the Archbishop of Talavera, “who labeled women who wore them ‘depraved and dissolute.’”<sup>13</sup>

Over the course of the next few centuries, shoes worn both by the common peoples and the elite changed dramatically. Art, politics, and sociocultural ideas all played roles in this development. To name one example, it is said that Leonardo Da Vinci first invented the heel, which later came to popularity in the 16th century.<sup>20</sup> Dimensions of footwear became more humble, with openings on the sides and heel of various styles, reflecting a brief return to a more Greek and Roman style. France fashion diffused quickly during the 17th century, and remains a

center for fashion culture today. By the 18th century, the height of shoes correlated with the wearer's social status, even more so than the embellishments. Following the French Revolution, common European footwear slowly became flatter, and the overall design was more simple and contiguous. High fashion footwear remained extravagant and pompous.

As for early modern China and Japan, who comprised another dominant realm of shoemaking, traditional shoes remained unchanged. *Zouri* (flat straw sandals), *Geta*, and other ordinary slippers and sandals continued to be worn by the majority of the working class. In addition to the actual footwear, many living in Japan wore *Tabis*, white cotton or silk socks that fastened to the ankle with a flat hook. *Tabis* had reinforced soles to help the owner move around easily indoors, and are a prime example of the niche markets footwear can create.

It wasn't until the explosion of globalization that countries of the Far East began to alter the designs and materials of their footwear.<sup>26</sup> This was the case for most other regions outside of Western influence. The traditional shoes of Icelanders--leather boots made of sheepskin or wolf fish skin, and beautifully embroidered when made for a ceremony--showed little diversion from the footwear of their Viking ancestors. Of course, this isn't to say that *no* evolution of design and materials occurred in other regions outside of the West, rather that they displayed much slower and less intense progression.

The one aspect of footwear that transcended all civilizations, whether it be ancient, medieval, and even early modern, was that all footwear was created by hand. In some regions, a shoemaker was a lowly peasant, who needed any money they could get. In others, the occupation was seen as prestigious; the shoemaker was an artisan. Yet no matter the environment, creating footwear was a necessary, and often complex process, that was always done by hand. But after the Industrial Revolution and its accompanying inventions, such as a machine for tacking on soles (1809), or most importantly the sewing machine (1830), footwear was never the same. Factories began to quickly replace hand-made shoes, and many small companies were put out of business.

Leading into the 20th century, media (magazines, films, photographs), globalization, and international trade, relations, and exchanges of art all contributed towards creating the footwear market of the 21st century. Today, shoe companies are more diverse and high-profile than ever before. There is constant evolution of what the term "shoe" really means. From major companies such as Converse or Rebook, who mass produce shoes for relatively cheap, to designer brands

such as Louis Vuitton or Rick Owens, who are considered “high-fashion” and sell small collections of pricey shoes, there is no doubt that the shoe has become one of the most diverse sectors of the global economy. Modern footwear tends to use cheap, malleable materials like plastic, wool, or fabric, and have simple designs with a variety of colors, such as *Chuck Taylors*. Rarely do we see the characteristics of the heavy, extreme boots and shoes of Medieval Europe, or the curled toe of Mesopotomian footwear. However, *Geta* and *Zori* remain popular items in Japan, as do many traditional forms of footwear in 2nd and 3rd world countries.<sup>14</sup>

The modern shoe continues to act as a legitimate social marker, especially in younger generations. When a shoe comes from a designer brand, is more expensive, or is more difficult to purchase, its owner is often envied and regarded to have a higher social status. The choice of style is also very telling of who the person is that wears it. Take Johnston & Murphy, a 165-year-old shoe company that has made shoes for every U.S. President from Wilson to Obama. Basic styles cost between \$150-\$200, and anyone who chooses to wear them are in effect establishing themselves in their community as a wealthy individual with desirable traits.<sup>15</sup>

Additionally, footwear can reveal the ever-changing characteristics and perspectives of gender roles across cultures and history. In most Western cultures of the contemporary world, any male wearing boots with heels over an inch may have their masculinity called into question. Yet between the 17th and 18th centuries in Europe, men eagerly and openly embraced heels, displaying them as expressions of power and prominence. Affluent boys even wore high-heeled shoes with ribbons, pointed toes, and ornately sewn designs. Red heels, a reference to the early Christian emperors of Byzantine, were all the rage for Europe’s elite for decades. At the same time, women's footwear took on “masculine” traits such as flat bottoms, a rounded heel and toe, and little decoration. With Charles II’s focus on simplifying men’s fashion, along with the changing views of gender that arose from the Enlightenment, heels began to decline in European men’s fashion.<sup>22</sup> Gender identity is a constantly shifting aspect of human life, and footwear presents a unique view into the topic, apart from biases of any nature.

It is impossible to give the history of footwear proper justice within the limits of this paper, the topic is simply too broad and too complex. Focus has been placed most predominantly on the West, for the reasons that throughout history it has (a) remained the most well-recorded and (b) the most influential region of modern shoe culture in the world.

From the time the very first complex civilization was established, and possibly tens of thousands of years before, the shoe has been around. It has been referenced in paintings, literature, plays, music, rituals, everyday objects, sculptures, and architecture all around the world, and spans broadly across all complex civilizations in human history. From Cinderella to the stories of Pan Yunu, this simple object has maintained a consistent and often quiet role in human cultures since its creation. The variation in materials and designs reflects the sociopolitical, economic, and cultural environment of its maker and the area it was created in. Furthermore, the use of shoes as a unit of analysis will help historians re-evaluate the timeline of globalization, as this relatively ordinary item spread across the world long before Columbus's discovery of America, or Vasco da Gama's expeditions around Africa.<sup>17</sup>

### Notes

1. For a more extensive description of this early footwear, see Marie-Josèphe Bossan, *The Art of the Shoe*, (New York: Parkstone International, 2004), x, <https://ebookcentral-proquest-com.proxy.lib.pdx.edu/lib/psu/reader.action?docID=915244>.
2. Bossan, *The Art of the Shoe*, x.
3. The sandal became popular due to the geography and climate of Egypt.
4. Veldmeijer, André J.. Tutankhamun, *Footwear : Studies of Ancient Egyptian Footwear*, (Leiden: Sidestone Press, 2011), 230, <https://ebookcentral-proquest-com.proxy.lib.pdx.edu/lib/psu/reader.action?docID=1142840>.
5. Veldmeijer identifies four distinct styles of ancient Egyptian fiber sandals (types A, B, C, & D), of which type C is described as having a rounded heel, constricted waist, and wider, upturned front. The sandals are asymmetric, and have a slight sway. There are two variants of the model, one with a plain sole and the other with a linen sole. Type C is regarded as the most refined in terms of manufacturing, and attached to the foot with a fibre V-shaped thong. Though they may appear simple by modern standards, this model of sandal was reserved for the Egyptian elite.
6. Veldmeijer, *Footwear : Studies of Ancient Egyptian Footwear*, 230.
7. Bossan, *The Art of the Shoe*, 8-9.
8. The tradition of removing one's shoes to enter a holy place continues in the contemporary Muslim world.
9. Styles of shoes were assigned to specific professions, for example military personnel wore heavy leavy boots with hobnailed soles. Additionally, the materials used indicated an individual's wealth; Sara Pendergast, Tom Pendergast, Drew D. Johnson, and Julie L. Carnagie, "Roman Footwear, Fashion," *Costume, and Culture: Clothing, Headwear, Body Decorations, and Footwear Through the Ages*, vol. 1 (January 2013): 191, <https://link.gale.com/apps/doc/CX276000041/GPS?u=s1185784&sid=GPS&xid=578700f1>.
10. Sara Pendergast, Tom Pendergast, Drew D. Johnson, and Julie L. Carnagie, "Footwear of Early Asian Cultures," *Costume, and Culture: Clothing, Headwear, Body Decorations, and Footwear Through the Ages*, vol. 2 (January 2013): 239, <https://link.gale.com/apps/doc/CX276000041/GPS?u=s1185784&sid=GPS&xid=578700f1>.
11. Another example of the diffusion of certain footwear characteristics; the V-shaped thong also appeared in early Egyptian footwear.

12. For more information on early/traditional Asian footwear, see Sara Pendergast, Tom Pendergast, Drew D. Johnson, and Julie L. Carnagie, "Footwear of Early Asian Cultures," 237-243.
13. Bossan, *The Art of the Shoe*, 34a.
14. Traditional forms of footwear remain in other first world countries as well, though they are much less popular.
15. These "desirable traits" stem from the cultural obsession with money and profit in the modern world.
16. The term "shoe" is used two different ways in this essay; to refer to the actual style of footwear (shoes, boots, and sandals), or synonymous with the term "footwear".
17. Both events are commonly thought to be the "starting point" of globalization.
18. See Bossan, *The Art of the Shoe*, 20.
19. For more information about Native American footwear, see Prindle, Tara, "Overview of Native American Footwear ~ Moccasins," (February 18, 2021): <http://www.nativetech.org/clothing/moccasin/moctext.html>.
20. The Louis XV heel was invented by Leonardo DaVinci towards the end of the 15th century. Heels were initially created to help walk the rutty roads of the time period, but quickly grew in height and soon became dangerous. To combat the eventually outlawing of these high heels, DaVinci introduced his own model, which was both safe and stylish. The model continues to be worn and widely recognized.
21. Discoveries from the locations mentioned date back to the late Chalcolithic period, whereas the Armenian sample dates back to the early Chalcolithic period (~3600 BCE).
22. Though the thick, rugged heels of leather boots remained for a while after.
23. Also referred to as Mukluks.
24. Johan Goudsblom, in his article "The Civilizing Process and the Domestication of Fire," refers to the term "civilizing agent" as anything contributing to the overall civilizing process of human society. In this case, the shoe can be thought of as a civilizing agent because, like fire, adding complex designs to shoes required foresight and modified behaviour that set us apart from other species.
25. Lim, Louisa. "Painful Memories for China's Footbinding Survivors." *NPR*, NPR, 19 Mar. 2007, [www.npr.org/templates/story/story.php?storyId=8966942](http://www.npr.org/templates/story/story.php?storyId=8966942).

26. "Explosion of Globalization" refers to the processes that followed the industrial revolution, around the 1820s.
27. Shoes made of expensive materials, with elaborate designs of rare colors (i.e. purple, etc) reflect an economically stable and prosperous society.



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