

## The Project Gutenberg eBook of The Mummy's Foot

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

Title: The Mummy's Foot

Author: Théophile Gautier

Translator: Lafcadio Hearn

Release date: September 18, 2007 [eBook #22662]

Most recently updated: December 29, 2012

Language: English

Credits: Produced by David Widger

\*\*\* START OF THE PROJECT GUTENBERG EBOOK THE MUMMY'S FOOT \*\*\*

# THE MUMMY'S FOOT

By Théophile Gautier

Translated By Lafcadio Hearn

1908

I had entered, in an idle mood, the shop of one of those curiosity venders who are called *marchands de bric-à-brac* in that Parisian *argot* which is so perfectly unintelligible elsewhere in France.

You have doubtless glanced occasionally through the windows of some of these shops, which have become so numerous now that it is fashionable to buy antiquated furniture, and that every petty stockbroker thinks he must have his *chambre au moyen âge*.

There is one thing there which clings alike to the shop of the dealer in old iron, the ware-room of the tapestry maker, the laboratory of the chemist, and the studio of the painter: in all those gloomy dens where a furtive daylight filters in through the window-shutters the most manifestly ancient

thing is dust. The cobwebs are more authentic than the gimp laces, and the old pear-tree furniture on exhibition is actually younger than the mahogany which arrived but yesterday from America.

The warehouse of my bric-à-brac dealer was a veritable Capharnaum. All ages and all nations seemed to have made their rendezvous there. An Etruscan lamp of red clay stood upon a Boule cabinet, with ebony panels, brightly striped by lines of inlaid brass; a duchess of the court of Louis xv. nonchalantly extended her fawn-like feet under a massive table of the time of Louis xiii., with heavy spiral supports of oak, and carven designs of chimeras and foliage intermingled.

Upon the denticulated shelves of several sideboards glittered immense Japanese dishes with red and blue designs relieved by gilded hatching, side by side with enamelled works by Bernard Palissy, representing serpents, frogs, and lizards in relief.

From disembowelled cabinets escaped cascades of silver-lustrous Chinese silks and waves of tinsel, which an oblique sunbeam shot through with luminous beads, while portraits of every era, in frames more or less tarnished, smiled through their yellow varnish.

The striped breastplate of a damascened suit of Milanese armour glittered in one corner; loves and nymphs of porcelain, Chinese grotesques, vases of *céladon* and crackleware, Saxon and old Sèvres cups encumbered the shelves and nooks of the apartment.

The dealer followed me closely through the tortuous way contrived between the piles of furniture, warding off with his hand the hazardous sweep of my coat-skirts, watching my elbows with the uneasy attention of an antiquarian and a usurer.

It was a singular face, that of the merchant; an immense skull, polished like a knee, and surrounded by a thin aureole of white hair, which brought out the clear salmon tint of his complexion all the more strikingly, lent him a false aspect of patriarchal *bonhomie*, counteracted, however, by the scintillation of two little yellow eyes which trembled in their orbits like two louis-d'or upon quicksilver. The curve of his nose presented an aquiline silhouette, which suggested the Oriental or Jewish type. His hands—thin, slender, full of nerves which projected like strings upon the finger-board of a violin, and armed with claws like those on the terminations of bats' wings—shook with senile trembling; but those convulsively agitated hands became firmer than steel pincers or lobsters' claws when they lifted any precious article—an onyx cup, a Venetian glass, or a dish of Bohemian crystal. This strange old man had an aspect so thoroughly rabbinical and cabalistic that he would have been burnt on the mere testimony of his face three centuries ago.

'Will you not buy something from me to-day, sir? Here is a Malay krees with a blade undulating like flame. Look at those grooves contrived for the blood to run along, those teeth set backward so as to tear out the entrails in withdrawing the weapon. It is a fine character of ferocious arm, and will look well in your collection. This two-handed sword is very beautiful. It is the work of Josepe de la Hera; and this *colichemarde* with its fenestrated guard—what a superb specimen of handicraft!'

'No; I have quite enough weapons and instruments of carnage. I want a small figure,—something which will suit me as a paper-weight, for I cannot endure those trumpery bronzes which the stationers sell, and which may be found on everybody's desk.'

The old gnome foraged among his ancient wares, and finally arranged before me some antique bronzes, so-called at least; fragments of malachite, little Hindoo or Chinese idols, a kind of poussah-toys in jade-stone, representing the incarnations of Brahma or Vishnoo, and wonderfully appropriate to the very undivine office of holding papers and letters in place.

I was hesitating between a porcelain dragon, all constellated with warts, its mouth formidable with bristling tusks and ranges of teeth, and an abominable little Mexican fetich, representing the god Vitziliputzili *au naturel*, when I caught sight of a charming foot, which I at first took for a fragment of some antique Venus.

It had those beautiful ruddy and tawny tints that lend to Florentine bronze that warm living look so much preferable to the gray-green aspect of common bronzes, which might easily be mistaken for statues in a state of putrefaction. Satiny gleams played over its rounded forms, doubtless polished by the amorous kisses of twenty centuries, for it seemed a Corinthian bronze, a work of the best era of art, perhaps moulded by Lysippus himself.

'That foot will be my choice,' said to the merchant, who regarded me with an ironical and saturnine air, and held out the object desired that I might examine it more fully.

I was surprised at its lightness. It was not a foot of metal, but in sooth a foot of flesh, an embalmed foot, a mummy's foot. On examining it still more closely the very grain of the skin, and

the almost imperceptible lines impressed upon it by the texture of the bandages, became perceptible. The toes were slender and delicate, and terminated by perfectly formed nails, pure and transparent as agates. The great toe, slightly separated from the rest, afforded a happy contrast, in the antique style, to the position of the other toes, and lent it an aerial lightness—the grace of a bird's foot. The sole, scarcely streaked by a few almost imperceptible cross lines, afforded evidence that it had never touched the bare ground, and had only come in contact with the finest matting of Nile rushes and the softest carpets of panther skin.

'Ha, ha, you want the foot of the Princess Hermonthis!' exclaimed the merchant, with a strange giggle, fixing his owlish eyes upon me. 'Ha, ha, ha! For a paper-weight! An original idea!—artistic idea!—Old Pharaoh would certainly have been surprised had some one told him that the foot of his adored daughter would be used for a paper-weight after he had had a mountain of granite hollowed out as a receptacle for the triple coffin, painted and gilded, covered with hieroglyphics and beautiful paintings of the Judgment of Souls,' continued the queer little merchant, half audibly, as though talking to himself.

'How much will you charge me for this mummy fragment?'

'Ah, the highest price I can get, for it is a superb piece. If I had the match of it you could not have it for less than five hundred francs. The daughter of a Pharaoh! Nothing is more rare.'

'Assuredly that is not a common article, but still, how much do you want? In the first place let me warn you that all my wealth consists of just five louis. I can buy anything that costs five louis, but nothing dearer. You might search my vest pockets and most secret drawers without even finding one poor five-franc piece more.'

'Five louis for the foot of the Princess Hermonthis! That is very little, very little indeed. 'Tis an authentic foot,' muttered the merchant, shaking his head, and imparting a peculiar rotary motion to his eyes. 'Well, take it, and I will give you the bandages into the bargain,' he added, wrapping the foot in an ancient damask rag. 'Very fine? Real damask—Indian damask which has never been redyed. It is strong, and yet it is soft,' he mumbled, stroking the frayed tissue with his fingers, through the trade-acquired habit which moved him to praise even an object of such little value that he himself deemed it only worth the giving away.

He poured the gold coins into a sort of mediaeval alms-purse hanging at his belt, repeating:

'The foot of the Princess Hermonthis to be used for a paper-weight!'

Then turning his phosphorescent eyes upon me, he exclaimed in a voice strident as the crying of a cat which has swallowed a fish-bone:

'Old Pharaoh will not be well pleased. He loved his daughter, the dear man!'

'You speak as if you were a contemporary of his. You are old enough, goodness knows! but you do not date back to the Pyramids of Egypt,' I answered, laughingly, from the threshold.

I went home, delighted with my acquisition.

With the idea of putting it to profitable use as soon as possible, I placed the foot of the divine Princess Hermonthis upon a heap of papers scribbled over with verses, in themselves an undecipherable mosaic work of erasures; articles freshly begun; letters forgotten, and posted in the table drawer instead of the letter-box, an error to which absent-minded people are peculiarly liable. The effect was charming, *bizarre*, and romantic.

Well satisfied with this embellishment, I went out with the gravity and pride becoming one who feels that he has the ineffable advantage over all the passers-by whom he elbows, of possessing a piece of the Princess Hermonthis, daughter of Pharaoh.

I looked upon all who did not possess, like myself, a paper-weight so authentically Egyptian as very ridiculous people, and it seemed to me that the proper occupation of every sensible man should consist in the mere fact of having a mummy's foot upon his desk.

Happily I met some friends, whose presence distracted me in my infatuation with this new acquisition. I went to dinner with them, for I could not very well have dined with myself.

When I came back that evening, with my brain slightly confused by a few glasses of wine, a vague whiff of Oriental perfume delicately titillated my olfactory nerves. The heat of the room had warmed the natron, bitumen, and myrrh in which the *paraschistes*, who cut open the bodies of the dead, had bathed the corpse of the princess. It was a perfume at once sweet and penetrating, a perfume that four thousand years had not been able to dissipate.

The Dream of Egypt was Eternity. Her odours have the solidity of granite and endure as long.

I soon drank deeply from the black cup of sleep. For a few hours all remained opaque to me. Oblivion and nothingness inundated me with their sombre waves.

Yet light gradually dawned upon the darkness of my mind. Dreams commenced to touch me softly in their silent flight.

The eyes of my soul were opened, and I beheld my chamber as it actually was. I might have believed myself awake but for a vague consciousness which assured me that I slept, and that something fantastic was about to take place.

The odour of the myrrh had augmented in intensity, and I felt a slight headache, which I very naturally attributed to several glasses of champagne that we had drunk to the unknown gods and our future fortunes.

I peered through my room with a feeling of expectation which I saw nothing to justify. Every article of furniture was in its proper place. The lamp, softly shaded by its globe of ground crystal, burned upon its bracket; the water-colour sketches shone under their Bohemian glass; the curtains hung down languidly; everything wore an aspect of tranquil slumber.

After a few moments, however, all this calm interior appeared to become disturbed. The woodwork cracked stealthily, the ash-covered log suddenly emitted a jet of blue flame, and the discs of the pateras seemed like great metallic eyes, watching, like myself, for the things which were about to happen.

My eyes accidentally fell upon the desk where I had placed the foot of the Princess Hermonthis.

Instead of remaining quiet, as behoved a foot which had been embalmed for four thousand years, it commenced to act in a nervous manner, contracted itself, and leaped over the papers like a startled frog. One would have imagined that it had suddenly been brought into contact with a galvanic battery. I could distinctly hear the dry sound made by its little heel, hard as the hoof of a gazelle.

I became rather discontented with my acquisition, inasmuch as I wished my paper-weights to be of a sedentary disposition, and thought it very unnatural that feet should walk about without legs, and I commenced to experience a feeling closely akin to fear.

Suddenly I saw the folds of my bed-curtain stir, and heard a bumping sound, like that caused by some person hopping on one foot across the floor. I must confess I became alternately hot and cold, that I felt a strange wind chill my back, and that my suddenly rising hair caused my night-cap to execute a leap of several yards.

The bed-curtains opened and I beheld the strangest figure imaginable before me.

It was a young girl of a very deep coffee-brown complexion, like the bayadère Amani, and possessing the purest Egyptian type of perfect beauty. Her eyes were almond shaped and oblique, with eyebrows so black that they seemed blue; her nose was exquisitely chiselled, almost Greek in its delicacy of outline; and she might indeed have been taken for a Corinthian statue of bronze but for the prominence of her cheek-bones and the slightly African fulness of her lips, which compelled one to recognise her as belonging beyond all doubt to the hieroglyphic race which dwelt upon the banks of the Nile.

Her arms, slender and spindle-shaped like those of very young girls, were encircled by a peculiar kind of metal bands and bracelets of glass beads; her hair was all twisted into little cords, and she wore upon her bosom a little idol-figure of green paste, bearing a whip with seven lashes, which proved it to be an image of Isis; her brow was adorned with a shining plate of gold, and a few traces of paint relieved the coppery tint of her cheeks.

As for her costume, it was very odd indeed.

Fancy a *pagne*, or skirt, all formed of little strips of material bedizened with red and black hieroglyphics, stiffened with bitumen, and apparently belonging to a freshly unbandaged mummy.

In one of those sudden flights of thought so common in dreams I heard the hoarse falsetto of the bric-à-brac dealer, repeating like a monotonous refrain the phrase he had uttered in his shop with so enigmatical an intonation:

'Old Pharaoh will not be well pleased He loved his daughter, the dear man!'

One strange circumstance, which was not at all calculated to restore my equanimity, was that the apparition had but one foot; the other was broken off at the ankle!

She approached the table where the foot was starting and fidgeting about more than ever, and there supported herself upon the edge of the desk. I saw her eyes fill with pearly gleaming tears.

Although she had not as yet spoken, I fully comprehended the thoughts which agitated her. She looked at her foot—for it was indeed her own—with an exquisitely graceful expression of coquettish sadness, but the foot leaped and ran hither and thither, as though impelled on steel springs.

Twice or thrice she extended her hand to seize it, but could not succeed.

Then commenced between the Princess Hermonthis and her foot—which appeared to be endowed with a special life of its own—a very fantastic dialogue in a most ancient Coptic tongue, such as might have been spoken thirty centuries ago in the syrinxes of the land of Ser. Luckily I understood Coptic perfectly well that night.

The Princess Hermonthis cried, in a voice sweet and vibrant as the tones of a crystal bell:

'Well, my dear little foot, you always flee from me, yet I always took good care of you. I bathed you with perfumed water in a bowl of alabaster; I smoothed your heel with pumice-stone mixed with palm-oil; your nails were cut with golden scissors and polished with a hippopotamus tooth; I was careful to select *tatbebs* for you, painted and embroidered and turned up at the toes, which were the envy of all the young girls in Egypt. You wore on your great toe rings bearing the device of the sacred Scarabseus, and you supported one of the lightest bodies that a lazy foot could sustain.'

The foot replied in a pouting and chagrined tone:

'You know well that I do not belong to myself any longer. I have been bought and paid for. The old merchant knew what he was about. He bore you a grudge for having refused to espouse him. This is an ill turn which he has done you. The Arab who violated your royal coffin in the subterranean pits of the necropolis of Thebes was sent thither by him. He desired to prevent you from being present at the reunion of the shadowy nations in the cities below. Have you five pieces of gold for my ransom?'

'Alas, no! My jewels, my rings, my purses of gold and silver were all stolen from me,' answered the Princess Hermonthis with a sob.

'Princess,' I then exclaimed, 'I never retained anybody's foot unjustly. Even though you have not got the five louis which it cost me, I present it to you gladly. I should feel unutterably wretched to think that I were the cause of so amiable a person as the Princess Hermonthis being lame.'

I delivered this discourse in a royally gallant, troubadour tone which must have astonished the beautiful Egyptian girl.

She turned a look of deepest gratitude upon me, and her eyes shone with bluish gleams of light.

She took her foot, which surrendered itself willingly this time, like a woman about to put on her little shoe, and adjusted it to her leg with much skill.

This operation over, she took a few steps about the room, as though to assure herself that she was really no longer lame.

'Ah, how pleased my father will be! He who was so unhappy because of my mutilation, and who from the moment of my birth set a whole nation at work to hollow me out a tomb so deep that he might preserve me intact until that last day when souls must be weighed in the balance of Amenthi! Come with me to my father. He will receive you kindly, for you have given me back my foot.'

I thought this proposition natural enough. I arrayed myself in a dressing-gown of large-flowered pattern, which lent me a very Pharaonic aspect, hurriedly put on a pair of Turkish slippers, and informed the Princess Hermonthis that I was ready to follow her.

Before starting, Hermonthis took from her neck the little idol of green paste, and laid it on the scattered sheets of paper which covered the table.

'It is only fair,' she observed, smilingly, 'that I should replace your paper-weight.'

She gave me her hand, which felt soft and cold, like the skin of a serpent, and we departed.

We passed for some time with the velocity of an arrow through a fluid and grayish expanse, in which half-formed silhouettes flitted swiftly by us, to right and left.

For an instant we saw only sky and sea.

A few moments later obelisks commenced to tower in the distance; pylons and vast flights of steps guarded by sphinxes became clearly outlined against the horizon.

We had reached our destination.

The princess conducted me to a mountain of rose-coloured granite, in the face of which appeared an opening so narrow and low that it would have been difficult to distinguish it from the fissures in the rock, had not its location been marked by two stelae wrought with sculptures.

Hermionthis kindled a torch and led the way before me.

We traversed corridors hewn through the living rock. Their walls, covered with hieroglyphics and paintings of allegorical processions, might well have occupied thousands of arms for thousands of years in their formation. These corridors of interminable length opened into square chambers, in the midst of which pits had been contrived, through which we descended by cramp-irons or spiral stairways. These pits again conducted us into other chambers, opening into other corridors, likewise decorated with painted sparrow-hawks, serpents coiled in circles, the symbols of the *tau* and *pedum*—prodigious works of art which no living eye can ever examine—interminable legends of granite which only the dead have time to read through all eternity.

At last we found ourselves in a hall so vast, so enormous, so immeasurable, that the eye could not reach its limits. Files of monstrous columns stretched far out of sight on every side, between which twinkled livid stars of yellowish flame; points of light which revealed further depths incalculable in the darkness beyond.

The Princess Hermionthis still held my hand, and graciously saluted the mummies of her acquaintance.

My eyes became accustomed to the dim twilight, and objects became discernible.

I beheld the kings of the subterranean races seated upon thrones—grand old men, though dry, withered, wrinkled like parchment, and blackened with naphtha and bitumen—all wearing *pshents* of gold, and breastplates and gorgets glittering with precious stones, their eyes immovably fixed like the eyes of sphinxes, and their long beards whitened by the snow of centuries. Behind them stood their peoples, in the stiff and constrained posture enjoined by Egyptian art, all eternally preserving the attitude prescribed by the hieratic code. Behind these nations, the cats, ibixes, and crocodiles contemporary with them—rendered monstrous of aspect by their swathing bands—mewed, flapped their wings, or extended their jaws in a saurian giggle.

All the Pharaohs were there—Cheops, Chephrenes, Psammetichus, Sesostris, Amenotaph—all the dark rulers of the pyramids and syrxes. On yet higher thrones sat Chronos and Xixouthros, who was contemporary with the deluge, and Tubal Cain, who reigned before it.

The beard of King Xixouthros had grown seven times around the granite table upon which he leaned, lost in deep reverie, and buried in dreams.

Further back, through a dusty cloud, I beheld dimly the seventy-two pre-adamite kings, with their seventy-two peoples, for ever passed away.

After permitting me to gaze upon this bewildering spectacle a few moments, the Princess Hermionthis presented me to her father Pharaoh, who favoured me with a most gracious nod.

'I have found my foot again! I have found my foot!' cried the princess, clapping her little hands together with every sign of frantic joy. 'It was this gentleman who restored it to me.'

The races of Kemi, the races of Nahasi—all the black, bronzed, and copper-coloured nations repeated in chorus:

'The Princess Hermionthis has found her foot again!'

Even Xixouthros himself was visibly affected.

He raised his heavy eyelids, stroked his moustache with his fingers, and turned upon me a glance weighty with centuries.

'By Oms, the dog of Hell, and Tmei, daughter of the Sun and of Truth, this is a brave and worthy lad!' exclaimed Pharaoh, pointing to me with his sceptre, which was terminated with a lotus-flower.

'What recompense do you desire?'

Filled with that daring inspired by dreams in which nothing seems impossible, I asked him for the hand of the Princess Hermionthis. The hand seemed to me a very proper antithetic recompense for the foot.

Pharaoh opened wide his great eyes of glass in astonishment at my witty request.

'What country do you come from, and what is your age?'

'I am a Frenchman, and I am twenty-seven years old venerable Pharaoh.'

'Twenty-seven years old, and he wishes to espouse the Princess Hermonthis who is thirty centuries old!' cried out at once all the Thrones and all the Circles of Nations.

Only Hermonthis herself did not seem to think my request unreasonable.

'If you were even only two thousand years old,' replied the ancient king, 'I would willingly give you the princess, but the disproportion is too great; and, besides, we must give our daughters husbands who will last well. You do not know how to preserve yourselves any longer. Even those who died only fifteen centuries ago are already no more than a handful of dust. Behold, my flesh is solid as basalt, my bones are bars of steel!

'I will be present on the last day of the world with the same body and the same features which I had during my lifetime. My daughter Hermonthis will last longer than a statue of bronze.

'Then the last particles of your dust will have been scattered abroad by the winds, and even Isis herself, who was able to find the atoms of Osiris, would scarce be able to recompose your being.

'See how vigorous I yet remain, and how mighty is my grasp,' he added, shaking my hand in the English fashion with a strength that buried my rings in the flesh of my fingers.

He squeezed me so hard that I awoke, and found my friend Alfred shaking me by the arm to make me get up.

'Oh, you everlasting sleeper! Must I have you carried out into the middle of the street, and fireworks exploded in your ears? It is afternoon. Don't you recollect your promise to take me with you to see M. Aguado's Spanish pictures?'

'God! I forgot all, all about it,' I answered, dressing myself hurriedly. 'We will go there at once. I have the permit lying there on my desk.'

I started to find it, but fancy my astonishment when I beheld, instead of the mummy's foot I had purchased the evening before, the little green paste idol left in its place by the Princess Hermonthis!

\*\*\* END OF THE PROJECT GUTENBERG EBOOK THE MUMMY'S FOOT \*\*\*

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).