

**ГАСТОН ЛЕРУ**

THE PHANTOM  
OF THE OPERA

**Гастон Леру**  
**The Phantom of the Opera**

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*The Phantom of the Opera:*

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# **Gaston Leroux**

## **The Phantom of the Opera**

### **Prologue**

IN WHICH THE AUTHOR OF THIS SINGULAR  
WORK INFORMS THE READER HOW HE  
ACQUIRED THE CERTAINTY THAT THE OPERA  
GHOST REALLY EXISTED

The Opera ghost really existed. He was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers, or a product of the absurd and impressionable brains of the young ladies of the ballet, their mothers, the box-keepers, the cloak-room attendants or the concierge. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade.

When I began to ransack the archives of the National Academy of Music I was at once struck by the surprising coincidences between the phenomena ascribed to the "ghost" and the most extraordinary and fantastic tragedy that ever excited the Paris upper classes; and I soon conceived the idea that this tragedy might reasonably be explained by the phenomena in question. The events do not date more than thirty years back; and

it would not be difficult to find at the present day, in the foyer of the ballet, old men of the highest respectability, men upon whose word one could absolutely rely, who would remember as though they happened yesterday the mysterious and dramatic conditions that attended the kidnapping of Christine Daae, the disappearance of the Vicomte de Chagny and the death of his elder brother, Count Philippe, whose body was found on the bank of the lake that exists in the lower cellars of the Opera on the Rue-Scribe side. But none of those witnesses had until that day thought that there was any reason for connecting the more or less legendary figure of the Opera ghost with that terrible story.

The truth was slow to enter my mind, puzzled by an inquiry that at every moment was complicated by events which, at first sight, might be looked upon as superhuman; and more than once I was within an ace of abandoning a task in which I was exhausting myself in the hopeless pursuit of a vain image. At last, I received the proof that my presentiments had not deceived me, and I was rewarded for all my efforts on the day when I acquired the certainty that the Opera ghost was more than a mere shade.

On that day, I had spent long hours over THE MEMOIRS OF A MANAGER, the light and frivolous work of the too-skeptical Moncharmin, who, during his term at the Opera, understood nothing of the mysterious behavior of the ghost and who was making all the fun of it that he could at the very moment when he became the first victim of the curious financial operation that went on inside the "magic envelope."

I had just left the library in despair, when I met the delightful acting-manager of our National Academy, who stood chatting on a landing with a lively and well-groomed little old man, to whom he introduced me gaily. The acting-manager knew all about my investigations and how eagerly and unsuccessfully I had been trying to discover the whereabouts of the examining magistrate in the famous Chagny case, M. Faure. Nobody knew what had become of him, alive or dead; and here he was back from Canada, where he had spent fifteen years, and the first thing he had done, on his return to Paris, was to come to the secretarial offices at the Opera and ask for a free seat. The little old man was M. Faure himself.

We spent a good part of the evening together and he told me the whole Chagny case as he had understood it at the time. He was bound to conclude in favor of the madness of the viscount and the accidental death of the elder brother, for lack of evidence to the contrary; but he was nevertheless persuaded that a terrible tragedy had taken place between the two brothers in connection with Christine Daae. He could not tell me what became of Christine or the viscount. When I mentioned the ghost, he only laughed. He, too, had been told of the curious manifestations that seemed to point to the existence of an abnormal being, residing in one of the most mysterious corners of the Opera, and he knew the story of the envelope; but he had never seen anything in it worthy of his attention as magistrate in charge of the Chagny case, and it was as much as he had done to listen to the evidence

of a witness who appeared of his own accord and declared that he had often met the ghost. This witness was none other than the man whom all Paris called the "Persian" and who was well-known to every subscriber to the Opera. The magistrate took him for a visionary.

I was immensely interested by this story of the Persian. I wanted, if there were still time, to find this valuable and eccentric witness. My luck began to improve and I discovered him in his little flat in the Rue de Rivoli, where he had lived ever since and where he died five months after my visit. I was at first inclined to be suspicious; but when the Persian had told me, with child-like candor, all that he knew about the ghost and had handed me the proofs of the ghost's existence—including the strange correspondence of Christine Daae—to do as I pleased with, I was no longer able to doubt. No, the ghost was not a myth!

I have, I know, been told that this correspondence may have been forged from first to last by a man whose imagination had certainly been fed on the most seductive tales; but fortunately I discovered some of Christine's writing outside the famous bundle of letters and, on a comparison between the two, all my doubts were removed. I also went into the past history of the Persian and found that he was an upright man, incapable of inventing a story that might have defeated the ends of justice.

This, moreover, was the opinion of the more serious people who, at one time or other, were mixed up in the Chagny case, who were friends of the Chagny family, to whom I showed all my

documents and set forth all my inferences. In this connection, I should like to print a few lines which I received from General D—:

SIR:

I can not urge you too strongly to publish the results of your inquiry. I remember perfectly that, a few weeks before the disappearance of that great singer, Christine Daae, and the tragedy which threw the whole of the Faubourg Saint-Germain into mourning, there was a great deal of talk, in the foyer of the ballet, on the subject of the "ghost;" and I believe that it only ceased to be discussed in consequence of the later affair that excited us all so greatly. But, if it be possible—as, after hearing you, I believe—to explain the tragedy through the ghost, then I beg you sir, to talk to us about the ghost again.

Mysterious though the ghost may at first appear, he will always be more easily explained than the dismal story in which malevolent people have tried to picture two brothers killing each other who had worshiped each other all their lives.

Believe me, etc.

Lastly, with my bundle of papers in hand, I once more went over the ghost's vast domain, the huge building which he had made his kingdom. All that my eyes saw, all that my mind perceived, corroborated the Persian's documents precisely; and a wonderful discovery crowned my labors in a very definite fashion. It will be remembered that, later, when digging in the substructure of the Opera, before burying the phonographic records of the artist's voice, the workmen laid bare a corpse.



Well, I was at once able to prove that this corpse was that of the Opera ghost. I made the acting-manager put this proof to the test with his own hand; and it is now a matter of supreme indifference to me if the papers pretend that the body was that of a victim of the Commune.

The wretches who were massacred, under the Commune, in the cellars of the Opera, were not buried on this side; I will tell where their skeletons can be found in a spot not very far from that immense crypt which was stocked during the siege with all sorts of provisions. I came upon this track just when I was looking for the remains of the Opera ghost, which I should never have discovered but for the unheard-of chance described above.

But we will return to the corpse and what ought to be done with it. For the present, I must conclude this very necessary introduction by thanking M. Mifroid (who was the commissary of police called in for the first investigations after the disappearance of Christine Daae), M. Remy, the late secretary, M. Mercier, the late acting-manager, M. Gabriel, the late chorus-master, and more particularly Mme. la Baronne de Castelot-Barbezac, who was once the "little Meg" of the story (and who is not ashamed of it), the most charming star of our admirable corps de ballet, the eldest daughter of the worthy Mme. Giry, now deceased, who had charge of the ghost's private box. All these were of the greatest assistance to me; and, thanks to them, I shall be able to reproduce those hours of sheer love and terror, in their smallest details, before the reader's eyes.

And I should be ungrateful indeed if I omitted, while standing on the threshold of this dreadful and veracious story, to thank the present management the Opera, which has so kindly assisted me in all my inquiries, and M. Messenger in particular, together with M. Gabion, the acting-manager, and that most amiable of men, the architect intrusted with the preservation of the building, who did not hesitate to lend me the works of Charles Garnier, although he was almost sure that I would never return them to him. Lastly, I must pay a public tribute to the generosity of my friend and former collaborator, M. J. Le Croze, who allowed me to dip into his splendid theatrical library and to borrow the rarest editions of books by which he set great store.

GASTON LEROUX.

## Chapter I Is it the Ghost?

It was the evening on which MM. Debiegne and Poligny, the managers of the Opera, were giving a last gala performance to mark their retirement. Suddenly the dressing-room of La Sorelli, one of the principal dancers, was invaded by half-a-dozen young ladies of the ballet, who had come up from the stage after "dancing" Polyeucte. They rushed in amid great confusion, some giving vent to forced and unnatural laughter, others to cries of terror. Sorelli, who wished to be alone for a moment to "run through" the speech which she was to make to the resigning managers, looked around angrily at the mad and tumultuous crowd. It was little Jammes—the girl with the tip-tilted nose, the forget-me-not eyes, the rose-red cheeks and the lily-white neck and shoulders—who gave the explanation in a trembling voice:

"It's the ghost!" And she locked the door.

Sorelli's dressing-room was fitted up with official, commonplace elegance. A pier-glass, a sofa, a dressing-table and a cupboard or two provided the necessary furniture. On the walls hung a few engravings, relics of the mother, who had known the glories of the old Opera in the Rue le Peletier; portraits of Vestris, Gardel, Dupont, Bigottini. But the room seemed a palace to the brats of the corps de ballet, who were lodged in common dressing-rooms where they spent their time singing, quarreling, smacking the dressers and hair-dressers and buying one another

glasses of cassis, beer, or even rum, until the call-boy's bell rang.

Sorelli was very superstitious. She shuddered when she heard little Jammes speak of the ghost, called her a "silly little fool" and then, as she was the first to believe in ghosts in general, and the Opera ghost in particular, at once asked for details:

"Have you seen him?"

"As plainly as I see you now!" said little Jammes, whose legs were giving way beneath her, and she dropped with a moan into a chair.

Thereupon little Giry—the girl with eyes black as sloes, hair black as ink, a swarthy complexion and a poor little skin stretched over poor little bones—little Giry added:

"If that's the ghost, he's very ugly!"

"Oh, yes!" cried the chorus of ballet-girls.

And they all began to talk together. The ghost had appeared to them in the shape of a gentleman in dress-clothes, who had suddenly stood before them in the passage, without their knowing where he came from. He seemed to have come straight through the wall.

"Pooh!" said one of them, who had more or less kept her head. "You see the ghost everywhere!"

And it was true. For several months, there had been nothing discussed at the Opera but this ghost in dress-clothes who stalked about the building, from top to bottom, like a shadow, who spoke to nobody, to whom nobody dared speak and who vanished as soon as he was seen, no one knowing how or where. As became

a real ghost, he made no noise in walking. People began by laughing and making fun of this specter dressed like a man of fashion or an undertaker; but the ghost legend soon swelled to enormous proportions among the corps de ballet. All the girls pretended to have met this supernatural being more or less often. And those who laughed the loudest were not the most at ease. When he did not show himself, he betrayed his presence or his passing by accident, comic or serious, for which the general superstition held him responsible. Had any one met with a fall, or suffered a practical joke at the hands of one of the other girls, or lost a powderpuff, it was at once the fault of the ghost, of the Opera ghost.

After all, who had seen him? You meet so many men in dress-clothes at the Opera who are not ghosts. But this dress-suit had a peculiarity of its own. It covered a skeleton. At least, so the ballet-girls said. And, of course, it had a death's head.

Was all this serious? The truth is that the idea of the skeleton came from the description of the ghost given by Joseph Buquet, the chief scene-shifter, who had really seen the ghost. He had run up against the ghost on the little staircase, by the footlights, which leads to "the cellars." He had seen him for a second—for the ghost had fled—and to any one who cared to listen to him he said:

"He is extraordinarily thin and his dress-coat hangs on a skeleton frame. His eyes are so deep that you can hardly see the fixed pupils. You just see two big black holes, as in a dead

man's skull. His skin, which is stretched across his bones like a drumhead, is not white, but a nasty yellow. His nose is so little worth talking about that you can't see it side-face; and THE ABSENCE of that nose is a horrible thing TO LOOK AT. All the hair he has is three or four long dark locks on his forehead and behind his ears."

This chief scene-shifter was a serious, sober, steady man, very slow at imagining things. His words were received with interest and amazement; and soon there were other people to say that they too had met a man in dress-clothes with a death's head on his shoulders. Sensible men who had wind of the story began by saying that Joseph Buquet had been the victim of a joke played by one of his assistants. And then, one after the other, there came a series of incidents so curious and so inexplicable that the very shrewdest people began to feel uneasy.

For instance, a fireman is a brave fellow! He fears nothing, least of all fire! Well, the fireman in question, who had gone to make a round of inspection in the cellars and who, it seems, had ventured a little farther than usual, suddenly reappeared on the stage, pale, scared, trembling, with his eyes starting out of his head, and practically fainted in the arms of the proud mother of little Jammes.<sup>1</sup> And why? Because he had seen coming toward him, AT THE LEVEL OF HIS HEAD, BUT WITHOUT A BODY ATTACHED TO IT, A HEAD OF FIRE! And, as I said,

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<sup>1</sup> I have the anecdote, which is quite authentic, from M. Pedro Gailhard himself, the late manager of the Opera.

a fireman is not afraid of fire.

The fireman's name was Pampin.

The corps de ballet was flung into consternation. At first sight, this fiery head in no way corresponded with Joseph Buquet's description of the ghost. But the young ladies soon persuaded themselves that the ghost had several heads, which he changed about as he pleased. And, of course, they at once imagined that they were in the greatest danger. Once a fireman did not hesitate to faint, leaders and front-row and back-row girls alike had plenty of excuses for the fright that made them quicken their pace when passing some dark corner or ill-lighted corridor. Sorelli herself, on the day after the adventure of the fireman, placed a horseshoe on the table in front of the stage-door-keeper's box, which every one who entered the Opera otherwise than as a spectator must touch before setting foot on the first tread of the staircase. This horse-shoe was not invented by me—any more than any other part of this story, alas!—and may still be seen on the table in the passage outside the stage-door-keeper's box, when you enter the Opera through the court known as the Cour de l'Administration.

To return to the evening in question.

"It's the ghost!" little Jammes had cried.

An agonizing silence now reigned in the dressing-room. Nothing was heard but the hard breathing of the girls. At last, Jammes, flinging herself upon the farthest corner of the wall, with every mark of real terror on her face, whispered:

"Listen!"

Everybody seemed to hear a rustling outside the door. There was no sound of footsteps. It was like light silk sliding over the panel. Then it stopped.

Sorelli tried to show more pluck than the others. She went up to the door and, in a quavering voice, asked:

"Who's there?"

But nobody answered. Then feeling all eyes upon her, watching her last movement, she made an effort to show courage, and said very loudly:

"Is there any one behind the door?"

"Oh, yes, yes! Of course there is!" cried that little dried plum of a Meg Giry, heroically holding Sorelli back by her gauze skirt. "Whatever you do, don't open the door! Oh, Lord, don't open the door!"

But Sorelli, armed with a dagger that never left her, turned the key and drew back the door, while the ballet-girls retreated to the inner dressing-room and Meg Giry sighed:

"Mother! Mother!"

Sorelli looked into the passage bravely. It was empty; a gas-flame, in its glass prison, cast a red and suspicious light into the surrounding darkness, without succeeding in dispelling it. And the dancer slammed the door again, with a deep sigh.

"No," she said, "there is no one there."

"Still, we saw him!" Jammes declared, returning with timid little steps to her place beside Sorelli. "He must be somewhere prowling about. I shan't go back to dress. We had better all go



down to the foyer together, at once, for the 'speech,' and we will come up again together."

And the child reverently touched the little coral finger-ring which she wore as a charm against bad luck, while Sorelli, stealthily, with the tip of her pink right thumb-nail, made a St. Andrew's cross on the wooden ring which adorned the fourth finger of her left hand. She said to the little ballet-girls:

"Come, children, pull yourselves together! I dare say no one has ever seen the ghost."

"Yes, yes, we saw him—we saw him just now!" cried the girls. "He had his death's head and his dress-coat, just as when he appeared to Joseph Buquet!"

"And Gabriel saw him too!" said Jammes. "Only yesterday! Yesterday afternoon—in broad day-light—"

"Gabriel, the chorus-master?"

"Why, yes, didn't you know?"

"And he was wearing his dress-clothes, in broad daylight?"

"Who? Gabriel?"

"Why, no, the ghost!"

"Certainly! Gabriel told me so himself. That's what he knew him by. Gabriel was in the stage-manager's office. Suddenly the door opened and the Persian entered. You know the Persian has the evil eye—"

"Oh, yes!" answered the little ballet-girls in chorus, warding off ill-luck by pointing their forefinger and little finger at the absent Persian, while their second and third fingers were bent on

the palm and held down by the thumb.

"And you know how superstitious Gabriel is," continued Jammes. "However, he is always polite. When he meets the Persian, he just puts his hand in his pocket and touches his keys. Well, the moment the Persian appeared in the doorway, Gabriel gave one jump from his chair to the lock of the cupboard, so as to touch iron! In doing so, he tore a whole skirt of his overcoat on a nail. Hurrying to get out of the room, he banged his forehead against a hat-peg and gave himself a huge bump; then, suddenly stepping back, he skinned his arm on the screen, near the piano; he tried to lean on the piano, but the lid fell on his hands and crushed his fingers; he rushed out of the office like a madman, slipped on the staircase and came down the whole of the first flight on his back. I was just passing with mother. We picked him up. He was covered with bruises and his face was all over blood. We were frightened out of our lives, but, all at once, he began to thank Providence that he had got off so cheaply. Then he told us what had frightened him. He had seen the ghost behind the Persian, THE GHOST WITH THE DEATH'S HEAD just like Joseph Buquet's description!"

Jammes had told her story ever so quickly, as though the ghost were at her heels, and was quite out of breath at the finish. A silence followed, while Sorelli polished her nails in great excitement. It was broken by little Giry, who said:

"Joseph Buquet would do better to hold his tongue."

"Why should he hold his tongue?" asked somebody.

"That's mother's opinion," replied Meg, lowering her voice and looking all about her as though fearing lest other ears than those present might overhear.

"And why is it your mother's opinion?"

"Hush! Mother says the ghost doesn't like being talked about."

"And why does your mother say so?"

"Because—because—nothing—"

This reticence exasperated the curiosity of the young ladies, who crowded round little Giry, begging her to explain herself. They were there, side by side, leaning forward simultaneously in one movement of entreaty and fear, communicating their terror to one another, taking a keen pleasure in feeling their blood freeze in their veins.

"I swore not to tell!" gasped Meg.

But they left her no peace and promised to keep the secret, until Meg, burning to say all she knew, began, with her eyes fixed on the door:

"Well, it's because of the private box."

"What private box?"

"The ghost's box!"

"Has the ghost a box? Oh, do tell us, do tell us!"

"Not so loud!" said Meg. "It's Box Five, you know, the box on the grand tier, next to the stage-box, on the left."

"Oh, nonsense!"

"I tell you it is. Mother has charge of it. But you swear you won't say a word?"

"Of course, of course."

"Well, that's the ghost's box. No one has had it for over a month, except the ghost, and orders have been given at the box-office that it must never be sold."

"And does the ghost really come there?"

"Yes."

"Then somebody does come?"

"Why, no! The ghost comes, but there is nobody there."

The little ballet-girls exchanged glances. If the ghost came to the box, he must be seen, because he wore a dress-coat and a death's head. This was what they tried to make Meg understand, but she replied:

"That's just it! The ghost is not seen. And he has no dress-coat and no head! All that talk about his death's head and his head of fire is nonsense! There's nothing in it. You only hear him when he is in the box. Mother has never seen him, but she has heard him. Mother knows, because she gives him his program."

Sorelli interfered.

"Giry, child, you're getting at us!"

Thereupon little Giry began to cry.

"I ought to have held my tongue—if mother ever came to know! But I was quite right, Joseph Buquet had no business to talk of things that don't concern him—it will bring him bad luck—mother was saying so last night—"

There was a sound of hurried and heavy footsteps in the passage and a breathless voice cried:

"Cecile! Cecile! Are you there?"

"It's mother's voice," said Jammes. "What's the matter?"

She opened the door. A respectable lady, built on the lines of a Pomeranian grenadier, burst into the dressing-room and dropped groaning into a vacant arm-chair. Her eyes rolled madly in her brick-dust colored face.

"How awful!" she said. "How awful!"

"What? What?"

"Joseph Buquet!"

"What about him?"

"Joseph Buquet is dead!"

The room became filled with exclamations, with astonished outcries, with scared requests for explanations.

"Yes, he was found hanging in the third-floor cellar!"

"It's the ghost!" little Giry blurted, as though in spite of herself; but she at once corrected herself, with her hands pressed to her mouth: "No, no!—I, didn't say it!—I didn't say it!—"

All around her, her panic-stricken companions repeated under their breaths:

"Yes—it must be the ghost!"

Sorelli was very pale.

"I shall never be able to recite my speech," she said.

Ma Jammes gave her opinion, while she emptied a glass of liqueur that happened to be standing on a table; the ghost must have something to do with it.

The truth is that no one ever knew how Joseph Buquet met

his death. The verdict at the inquest was "natural suicide." In his *Memoirs of Manager, M. Moncharmin*, one of the joint managers who succeeded MM. Debienne and Poligny, describes the incident as follows:

"A grievous accident spoiled the little party which MM. Debienne and Poligny gave to celebrate their retirement. I was in the manager's office, when Mercier, the acting-manager, suddenly came darting in. He seemed half mad and told me that the body of a scene-shifter had been found hanging in the third cellar under the stage, between a farm-house and a scene from the *Roi de Lahore*. I shouted:

"Come and cut him down!"

"By the time I had rushed down the staircase and the Jacob's ladder, the man was no longer hanging from his rope!"

So this is an event which M. Moncharmin thinks natural. A man hangs at the end of a rope; they go to cut him down; the rope has disappeared. Oh, M. Moncharmin found a very simple explanation! Listen to him:

"It was just after the ballet; and leaders and dancing-girls lost no time in taking their precautions against the evil eye."

There you are! Picture the corps de ballet scuttling down the Jacob's ladder and dividing the suicide's rope among themselves in less time than it takes to write! When, on the other hand, I think of the exact spot where the body was discovered—the third cellar underneath the stage!—imagine that **SOMEBODY** must have been interested in seeing that the rope disappeared after it

had effected its purpose; and time will show if I am wrong.

The horrid news soon spread all over the Opera, where Joseph Buquet was very popular. The dressing-rooms emptied and the ballet-girls, crowding around Sorelli like timid sheep around their shepherdess, made for the foyer through the ill-lit passages and staircases, trotting as fast as their little pink legs could carry them.

## Chapter II The New Margarita

On the first landing, Sorelli ran against the Comte de Chagny, who was coming up-stairs. The count, who was generally so calm, seemed greatly excited.

"I was just going to you," he said, taking off his hat. "Oh, Sorelli, what an evening! And Christine Daae: what a triumph!"

"Impossible!" said Meg Giry. "Six months ago, she used to sing like a CROCK! But do let us get by, my dear count," continues the brat, with a saucy curtsy. "We are going to inquire after a poor man who was found hanging by the neck."

Just then the acting-manager came fussing past and stopped when he heard this remark.

"What!" he exclaimed roughly. "Have you girls heard already? Well, please forget about it for tonight—and above all don't let M. Debienne and M. Poligny hear; it would upset them too much on their last day."

They all went on to the foyer of the ballet, which was already full of people. The Comte de Chagny was right; no gala performance ever equalled this one. All the great composers of the day had conducted their own works in turns. Faure and Krauss had sung; and, on that evening, Christine Daae had revealed her true self, for the first time, to the astonished and enthusiastic audience. Gounod had conducted the Funeral March of a Marionnette; Reyer, his beautiful overture to Siguar; Saint



Saens, the Danse Macabre and a Reverie Orientale; Massenet, an unpublished Hungarian march; Guiraud, his Carnaval; Delibes, the Valse Lente from Sylvia and the Pizzicati from Coppelia. Mlle. Krauss had sung the bolero in the Vespri Siciliani; and Mlle. Denise Bloch the drinking song in Lucrezia Borgia.

But the real triumph was reserved for Christine Daae, who had begun by singing a few passages from Romeo and Juliet. It was the first time that the young artist sang in this work of Gounod, which had not been transferred to the Opera and which was revived at the Opera Comique after it had been produced at the old Theatre Lyrique by Mme. Carvalho. Those who heard her say that her voice, in these passages, was seraphic; but this was nothing to the superhuman notes that she gave forth in the prison scene and the final trio in FAUST, which she sang in the place of La Carlotta, who was ill. No one had ever heard or seen anything like it.

Daae revealed a new Margarita that night, a Margarita of a splendor, a radiance hitherto unsuspected. The whole house went mad, rising to its feet, shouting, cheering, clapping, while Christine sobbed and fainted in the arms of her fellow-singers and had to be carried to her dressing-room. A few subscribers, however, protested. Why had so great a treasure been kept from them all that time? Till then, Christine Daae had played a good Siebel to Carlotta's rather too splendidly material Margarita. And it had needed Carlotta's incomprehensible and inexcusable absence from this gala night for the little Daae, at a moment's

warning, to show all that she could do in a part of the program reserved for the Spanish diva! Well, what the subscribers wanted to know was, why had Debienne and Poligny applied to Daae, when Carlotta was taken ill? Did they know of her hidden genius? And, if they knew of it, why had they kept it hidden? And why had she kept it hidden? Oddly enough, she was not known to have a professor of singing at that moment. She had often said she meant to practise alone for the future. The whole thing was a mystery.

The Comte de Chagny, standing up in his box, listened to all this frenzy and took part in it by loudly applauding. Philippe Georges Marie Comte de Chagny was just forty-one years of age. He was a great aristocrat and a good-looking man, above middle height and with attractive features, in spite of his hard forehead and his rather cold eyes. He was exquisitely polite to the women and a little haughty to the men, who did not always forgive him for his successes in society. He had an excellent heart and an irreproachable conscience. On the death of old Count Philibert, he became the head of one of the oldest and most distinguished families in France, whose arms dated back to the fourteenth century. The Chagnys owned a great deal of property; and, when the old count, who was a widower, died, it was no easy task for Philippe to accept the management of so large an estate. His two sisters and his brother, Raoul, would not hear of a division and waived their claim to their shares, leaving themselves entirely in Philippe's hands, as though the right of

primogeniture had never ceased to exist. When the two sisters married, on the same day, they received their portion from their brother, not as a thing rightfully belonging to them, but as a dowry for which they thanked him.

The Comtesse de Chagny, nee de Moerogis de La Martyniere, had died in giving birth to Raoul, who was born twenty years after his elder brother. At the time of the old count's death, Raoul was twelve years of age. Philippe busied himself actively with the youngster's education. He was admirably assisted in this work first by his sisters and afterward by an old aunt, the widow of a naval officer, who lived at Brest and gave young Raoul a taste for the sea. The lad entered the Borda training-ship, finished his course with honors and quietly made his trip round the world. Thanks to powerful influence, he had just been appointed a member of the official expedition on board the *Requin*, which was to be sent to the Arctic Circle in search of the survivors of the D'Artoi's expedition, of whom nothing had been heard for three years. Meanwhile, he was enjoying a long furlough which would not be over for six months; and already the dowagers of the Faubourg Saint-Germain were pitying the handsome and apparently delicate stripling for the hard work in store for him.

The shyness of the sailor-lad—I was almost saying his innocence—was remarkable. He seemed to have but just left the women's apron-strings. As a matter of fact, petted as he was by his two sisters and his old aunt, he had retained from this purely feminine education manners that were almost candid and

stamped with a charm that nothing had yet been able to sully. He was a little over twenty-one years of age and looked eighteen. He had a small, fair mustache, beautiful blue eyes and a complexion like a girl's.

Philippe spoiled Raoul. To begin with, he was very proud of him and pleased to foresee a glorious career for his junior in the navy in which one of their ancestors, the famous Chagny de La Roche, had held the rank of admiral. He took advantage of the young man's leave of absence to show him Paris, with all its luxurious and artistic delights. The count considered that, at Raoul's age, it is not good to be too good. Philippe himself had a character that was very well-balanced in work and pleasure alike; his demeanor was always faultless; and he was incapable of setting his brother a bad example. He took him with him wherever he went. He even introduced him to the foyer of the ballet. I know that the count was said to be "on terms" with Sorelli. But it could hardly be reckoned as a crime for this nobleman, a bachelor, with plenty of leisure, especially since his sisters were settled, to come and spend an hour or two after dinner in the company of a dancer, who, though not so very, very witty, had the finest eyes that ever were seen! And, besides, there are places where a true Parisian, when he has the rank of the Comte de Chagny, is bound to show himself; and at that time the foyer of the ballet at the Opera was one of those places.

Lastly, Philippe would perhaps not have taken his brother behind the scenes of the Opera if Raoul had not been the first to

ask him, repeatedly renewing his request with a gentle obstinacy which the count remembered at a later date.

On that evening, Philippe, after applauding the Daae, turned to Raoul and saw that he was quite pale.

"Don't you see," said Raoul, "that the woman's fainting?"

"You look like fainting yourself," said the count. "What's the matter?"

But Raoul had recovered himself and was standing up.

"Let's go and see," he said, "she never sang like that before."

The count gave his brother a curious smiling glance and seemed quite pleased. They were soon at the door leading from the house to the stage. Numbers of subscribers were slowly making their way through. Raoul tore his gloves without knowing what he was doing and Philippe had much too kind a heart to laugh at him for his impatience. But he now understood why Raoul was absent-minded when spoken to and why he always tried to turn every conversation to the subject of the Opera.

They reached the stage and pushed through the crowd of gentlemen, scene-shifters, supers and chorus-girls, Raoul leading the way, feeling that his heart no longer belonged to him, his face set with passion, while Count Philippe followed him with difficulty and continued to smile. At the back of the stage, Raoul had to stop before the inrush of the little troop of ballet-girls who blocked the passage which he was trying to enter. More than one chaffing phrase darted from little made-up lips, to which he did not reply; and at last he was able to pass, and dived into

the semi-darkness of a corridor ringing with the name of "Daae! Daae!" The count was surprised to find that Raoul knew the way. He had never taken him to Christine's himself and came to the conclusion that Raoul must have gone there alone while the count stayed talking in the foyer with Sorelli, who often asked him to wait until it was her time to "go on" and sometimes handed him the little gaiters in which she ran down from her dressing-room to preserve the spotlessness of her satin dancing-shoes and her flesh-colored tights. Sorelli had an excuse; she had lost her mother.

Postponing his usual visit to Sorelli for a few minutes, the count followed his brother down the passage that led to Daae's dressing-room and saw that it had never been so crammed as on that evening, when the whole house seemed excited by her success and also by her fainting fit. For the girl had not yet come to; and the doctor of the theater had just arrived at the moment when Raoul entered at his heels. Christine, therefore, received the first aid of the one, while opening her eyes in the arms of the other. The count and many more remained crowding in the doorway.

"Don't you think, Doctor, that those gentlemen had better clear the room?" asked Raoul coolly. "There's no breathing here."

"You're quite right," said the doctor.

And he sent every one away, except Raoul and the maid, who looked at Raoul with eyes of the most undisguised astonishment.

She had never seen him before and yet dared not question him; and the doctor imagined that the young man was only acting as he did because he had the right to. The viscount, therefore, remained in the room watching Christine as she slowly returned to life, while even the joint managers, Debienne and Poligny, who had come to offer their sympathy and congratulations, found themselves thrust into the passage among the crowd of dandies. The Comte de Chagny, who was one of those standing outside, laughed:

"Oh, the rogue, the rogue!" And he added, under his breath: "Those youngsters with their school-girl airs! So he's a Chagny after all!"

He turned to go to Sorelli's dressing-room, but met her on the way, with her little troop of trembling ballet-girls, as we have seen.

Meanwhile, Christine Daae uttered a deep sigh, which was answered by a groan. She turned her head, saw Raoul and started. She looked at the doctor, on whom she bestowed a smile, then at her maid, then at Raoul again.

"Monsieur," she said, in a voice not much above a whisper, "who are you?"

"Mademoiselle," replied the young man, kneeling on one knee and pressing a fervent kiss on the diva's hand, "I AM THE LITTLE BOY WHO WENT INTO THE SEA TO RESCUE YOUR SCARF."

Christine again looked at the doctor and the maid; and all three

began to laugh.

Raoul turned very red and stood up.

"Mademoiselle," he said, "since you are pleased not to recognize me, I should like to say something to you in private, something very important."

"When I am better, do you mind?" And her voice shook. "You have been very good."

"Yes, you must go," said the doctor, with his pleasantest smile. "Leave me to attend to mademoiselle."

"I am not ill now," said Christine suddenly, with strange and unexpected energy.

She rose and passed her hand over her eyelids.

"Thank you, Doctor. I should like to be alone. Please go away, all of you. Leave me. I feel very restless this evening."

The doctor tried to make a short protest, but, perceiving the girl's evident agitation, he thought the best remedy was not to thwart her. And he went away, saying to Raoul, outside:

"She is not herself to-night. She is usually so gentle."

Then he said good night and Raoul was left alone. The whole of this part of the theater was now deserted. The farewell ceremony was no doubt taking place in the foyer of the ballet. Raoul thought that Daae might go to it and he waited in the silent solitude, even hiding in the favoring shadow of a doorway. He felt a terrible pain at his heart and it was of this that he wanted to speak to Daae without delay.

Suddenly the dressing-room door opened and the maid came



out by herself, carrying bundles. He stopped her and asked how her mistress was. The woman laughed and said that she was quite well, but that he must not disturb her, for she wished to be left alone. And she passed on. One idea alone filled Raoul's burning brain: of course, Daae wished to be left alone FOR HIM! Had he not told her that he wanted to speak to her privately?

Hardly breathing, he went up to the dressing-room and, with his ear to the door to catch her reply, prepared to knock. But his hand dropped. He had heard A MAN'S VOICE in the dressing-room, saying, in a curiously masterful tone:

"Christine, you must love me!"

And Christine's voice, infinitely sad and trembling, as though accompanied by tears, replied:

"How can you talk like that? WHEN I SING ONLY FOR YOU!"

Raoul leaned against the panel to ease his pain. His heart, which had seemed gone for ever, returned to his breast and was throbbing loudly. The whole passage echoed with its beating and Raoul's ears were deafened. Surely, if his heart continued to make such a noise, they would hear it inside, they would open the door and the young man would be turned away in disgrace. What a position for a Chagny! To be caught listening behind a door! He took his heart in his two hands to make it stop.

The man's voice spoke again: "Are you very tired?"

"Oh, to-night I gave you my soul and I am dead!" Christine replied.

"Your soul is a beautiful thing, child," replied the grave man's voice, "and I thank you. No emperor ever received so fair a gift. THE ANGELS WEPT TONIGHT."

Raoul heard nothing after that. Nevertheless, he did not go away, but, as though he feared lest he should be caught, he returned to his dark corner, determined to wait for the man to leave the room. At one and the same time, he had learned what love meant, and hatred. He knew that he loved. He wanted to know whom he hated. To his great astonishment, the door opened and Christine Daae appeared, wrapped in furs, with her face hidden in a lace veil, alone. She closed the door behind her, but Raoul observed that she did not lock it. She passed him. He did not even follow her with his eyes, for his eyes were fixed on the door, which did not open again.

When the passage was once more deserted, he crossed it, opened the door of the dressing-room, went in and shut the door. He found himself in absolute darkness. The gas had been turned out.

"There is some one here!" said Raoul, with his back against the closed door, in a quivering voice. "What are you hiding for?"

All was darkness and silence. Raoul heard only the sound of his own breathing. He quite failed to see that the indiscretion of his conduct was exceeding all bounds.

"You shan't leave this until I let you!" he exclaimed. "If you don't answer, you are a coward! But I'll expose you!"

And he struck a match. The blaze lit up the room. There was

no one in the room! Raoul, first turning the key in the door, lit the gas-jets. He went into the dressing-closet, opened the cupboards, hunted about, felt the walls with his moist hands. Nothing!

"Look here!" he said, aloud. "Am I going mad?"

He stood for ten minutes listening to the gas flaring in the silence of the empty room; lover though he was, he did not even think of stealing a ribbon that would have given him the perfume of the woman he loved. He went out, not knowing what he was doing nor where he was going. At a given moment in his wayward progress, an icy draft struck him in the face. He found himself at the bottom of a staircase, down which, behind him, a procession of workmen were carrying a sort of stretcher, covered with a white sheet.

"Which is the way out, please?" he asked of one of the men.

"Straight in front of you, the door is open. But let us pass."

Pointing to the stretcher, he asked mechanically: "What's that?"

The workmen answered:

"'That' is Joseph Buquet, who was found in the third cellar, hanging between a farm-house and a scene from the ROI DE LAHORE."

He took off his hat, fell back to make room for the procession and went out.

## Chapter III The Mysterious Reason

During this time, the farewell ceremony was taking place. I have already said that this magnificent function was being given on the occasion of the retirement of M. Debienne and M. Poligny, who had determined to "die game," as we say nowadays. They had been assisted in the realization of their ideal, though melancholy, program by all that counted in the social and artistic world of Paris. All these people met, after the performance, in the foyer of the ballet, where Sorelli waited for the arrival of the retiring managers with a glass of champagne in her hand and a little prepared speech at the tip of her tongue. Behind her, the members of the Corps de Ballet, young and old, discussed the events of the day in whispers or exchanged discreet signals with their friends, a noisy crowd of whom surrounded the supper-tables arranged along the slanting floor.

A few of the dancers had already changed into ordinary dress; but most of them wore their skirts of gossamer gauze; and all had thought it the right thing to put on a special face for the occasion: all, that is, except little Jammes, whose fifteen summers—happy age!—seemed already to have forgotten the ghost and the death of Joseph Buquet. She never ceased to laugh and chatter, to hop about and play practical jokes, until Mm. Debienne and Poligny appeared on the steps of the foyer, when she was severely called to order by the impatient Sorelli.

Everybody remarked that the retiring managers looked cheerful, as is the Paris way. None will ever be a true Parisian who has not learned to wear a mask of gaiety over his sorrows and one of sadness, boredom or indifference over his inward joy. You know that one of your friends is in trouble; do not try to console him: he will tell you that he is already comforted; but, should he have met with good fortune, be careful how you congratulate him: he thinks it so natural that he is surprised that you should speak of it. In Paris, our lives are one masked ball; and the foyer of the ballet is the last place in which two men so "knowing" as M. Debienné and M. Poligny would have made the mistake of betraying their grief, however genuine it might be. And they were already smiling rather too broadly upon Sorelli, who had begun to recite her speech, when an exclamation from that little madcap of a Jammes broke the smile of the managers so brutally that the expression of distress and dismay that lay beneath it became apparent to all eyes:

"The Opera ghost!"

Jammes yelled these words in a tone of unspeakable terror; and her finger pointed, among the crowd of dandies, to a face so pallid, so lugubrious and so ugly, with two such deep black cavities under the straddling eyebrows, that the death's head in question immediately scored a huge success.

"The Opera ghost! The Opera ghost!" Everybody laughed and pushed his neighbor and wanted to offer the Opera ghost a drink, but he was gone. He had slipped through the crowd; and the

others vainly hunted for him, while two old gentlemen tried to calm little Jammes and while little Giry stood screaming like a peacock.

Sorelli was furious; she had not been able to finish her speech; the managers, had kissed her, thanked her and run away as fast as the ghost himself. No one was surprised at this, for it was known that they were to go through the same ceremony on the floor above, in the foyer of the singers, and that finally they were themselves to receive their personal friends, for the last time, in the great lobby outside the managers' office, where a regular supper would be served.

Here they found the new managers, M. Armand Moncharmin and M. Firmin Richard, whom they hardly knew; nevertheless, they were lavish in protestations of friendship and received a thousand flattering compliments in reply, so that those of the guests who had feared that they had a rather tedious evening in store for them at once put on brighter faces. The supper was almost gay and a particularly clever speech of the representative of the government, mingling the glories of the past with the successes of the future, caused the greatest cordiality to prevail.

The retiring managers had already handed over to their successors the two tiny master-keys which opened all the doors—thousands of doors—of the Opera house. And those little keys, the object of general curiosity, were being passed from hand to hand, when the attention of some of the guests was diverted by their discovery, at the end of the table, of that strange, wan and

fantastic face, with the hollow eyes, which had already appeared in the foyer of the ballet and been greeted by little Jammes' exclamation:

"The Opera ghost!"

There sat the ghost, as natural as could be, except that he neither ate nor drank. Those who began by looking at him with a smile ended by turning away their heads, for the sight of him at once provoked the most funereal thoughts. No one repeated the joke of the foyer, no one exclaimed:

"There's the Opera ghost!"

He himself did not speak a word and his very neighbors could not have stated at what precise moment he had sat down between them; but every one felt that if the dead did ever come and sit at the table of the living, they could not cut a more ghastly figure. The friends of Firmin Richard and Armand Moncharmin thought that this lean and skinny guest was an acquaintance of Debienne's or Poligny's, while Debienne's and Poligny's friends believed that the cadaverous individual belonged to Firmin Richard and Armand Moncharmin's party.

The result was that no request was made for an explanation; no unpleasant remark; no joke in bad taste, which might have offended this visitor from the tomb. A few of those present who knew the story of the ghost and the description of him given by the chief scene-shifter—they did not know of Joseph Buquet's death—thought, in their own minds, that the man at the end of the table might easily have passed for him; and yet, according

to the story, the ghost had no nose and the person in question had. But M. Moncharmin declares, in his Memoirs, that the guest's nose was transparent: "long, thin and transparent" are his exact words. I, for my part, will add that this might very well apply to a false nose. M. Moncharmin may have taken for transparency what was only shininess. Everybody knows that orthopaedic science provides beautiful false noses for those who have lost their noses naturally or as the result of an operation.

Did the ghost really take a seat at the managers' supper-table that night, uninvited? And can we be sure that the figure was that of the Opera ghost himself? Who would venture to assert as much? I mention the incident, not because I wish for a second to make the reader believe—or even to try to make him believe—that the ghost was capable of such a sublime piece of impudence; but because, after all, the thing is impossible.

M. Armand Moncharmin, in chapter eleven of his Memoirs, says:

"When I think of this first evening, I can not separate the secret confided to us by MM. Debienne and Poligny in their office from the presence at our supper of that GHOSTLY person whom none of us knew."

What happened was this: Mm. Debienne and Poligny, sitting at the center of the table, had not seen the man with the death's head. Suddenly he began to speak.

"The ballet-girls are right," he said. "The death of that poor Buquet is perhaps not so natural as people think."



Debienne and Poligny gave a start.

"Is Buquet dead?" they cried.

"Yes," replied the man, or the shadow of a man, quietly. "He was found, this evening, hanging in the third cellar, between a farm-house and a scene from the Roi de Lahore."

The two managers, or rather ex-managers, at once rose and stared strangely at the speaker. They were more excited than they need have been, that is to say, more excited than any one need be by the announcement of the suicide of a chief scene-shifter. They looked at each other. They, had both turned whiter than the table-cloth. At last, Debienne made a sign to Mm. Richard and Moncharmin; Poligny muttered a few words of excuse to the guests; and all four went into the managers' office. I leave M. Moncharmin to complete the story. In his Memoirs, he says:

"Mm. Debienne and Poligny seemed to grow more and more excited, and they appeared to have something very difficult to tell us. First, they asked us if we knew the man, sitting at the end of the table, who had told them of the death of Joseph Buquet; and, when we answered in the negative, they looked still more concerned. They took the master-keys from our hands, stared at them for a moment and advised us to have new locks made, with the greatest secrecy, for the rooms, closets and presses that we might wish to have hermetically closed. They said this so funnily that we began to laugh and to ask if there were thieves at the Opera. They replied that there was something worse, which was the GHOST. We began to laugh again, feeling sure that they

were indulging in some joke that was intended to crown our little entertainment. Then, at their request, we became 'serious,' resolving to humor them and to enter into the spirit of the game. They told us that they never would have spoken to us of the ghost, if they had not received formal orders from the ghost himself to ask us to be pleasant to him and to grant any request that he might make. However, in their relief at leaving a domain where that tyrannical shade held sway, they had hesitated until the last moment to tell us this curious story, which our skeptical minds were certainly not prepared to entertain. But the announcement of the death of Joseph Buquet had served them as a brutal reminder that, whenever they had disregarded the ghost's wishes, some fantastic or disastrous event had brought them to a sense of their dependence.

"During these unexpected utterances made in a tone of the most secret and important confidence, I looked at Richard. Richard, in his student days, had acquired a great reputation for practical joking, and he seemed to relish the dish which was being served up to him in his turn. He did not miss a morsel of it, though the seasoning was a little gruesome because of the death of Buquet. He nodded his head sadly, while the others spoke, and his features assumed the air of a man who bitterly regretted having taken over the Opera, now that he knew that there was a ghost mixed up in the business. I could think of nothing better than to give him a servile imitation of this attitude of despair. However, in spite of all our efforts, we could not, at the finish,

help bursting out laughing in the faces of MM. Debienne and Poligny, who, seeing us pass straight from the gloomiest state of mind to one of the most insolent merriment, acted as though they thought that we had gone mad.

"The joke became a little tedious; and Richard asked half-seriously and half in jest:

"But, after all, what does this ghost of yours want?"

"M. Poligny went to his desk and returned with a copy of the memorandum-book. The memorandum-book begins with the well-known words saying that 'the management of the Opera shall give to the performance of the National Academy of Music the splendor that becomes the first lyric stage in France' and ends with Clause 98, which says that the privilege can be withdrawn if the manager infringes the conditions stipulated in the memorandum-book. This is followed by the conditions, which are four in number.

"The copy produced by M. Poligny was written in black ink and exactly similar to that in our possession, except that, at the end, it contained a paragraph in red ink and in a queer, labored handwriting, as though it had been produced by dipping the heads of matches into the ink, the writing of a child that has never got beyond the down-strokes and has not learned to join its letters. This paragraph ran, word for word, as follows:

"5. Or if the manager, in any month, delay for more than a fortnight the payment of the allowance which he shall make to the Opera ghost, an allowance of twenty thousand francs a month,

say two hundred and forty thousand francs a year.'

"M. Poligny pointed with a hesitating finger to this last clause, which we certainly did not expect.

"'Is this all? Does he not want anything else?' asked Richard, with the greatest coolness.

"'Yes, he does,' replied Poligny.

"And he turned over the pages of the memorandum-book until he came to the clause specifying the days on which certain private boxes were to be reserved for the free use of the president of the republic, the ministers and so on. At the end of this clause, a line had been added, also in red ink:

"'Box Five on the grand tier shall be placed at the disposal of the Opera ghost for every performance.'

"When we saw this, there was nothing else for us to do but to rise from our chairs, shake our two predecessors warmly by the hand and congratulate them on thinking of this charming little joke, which proved that the old French sense of humor was never likely to become extinct. Richard added that he now understood why MM. Debienne and Poligny were retiring from the management of the National Academy of Music. Business was impossible with so unreasonable a ghost.

"'Certainly, two hundred and forty thousand francs are not be picked up for the asking,' said M. Poligny, without moving a muscle of his face. 'And have you considered what the loss over Box Five meant to us? We did not sell it once; and not only that, but we had to return the subscription: why, it's awful! We really

can't work to keep ghosts! We prefer to go away!"

"Yes," echoed M. Debienne, "we prefer to go away. Let us go."

"And he stood up. Richard said: 'But, after all all, it seems to me that you were much too kind to the ghost. If I had such a troublesome ghost as that, I should not hesitate to have him arrested.'

"But how? Where?" they cried, in chorus. 'We have never seen him!"

"But when he comes to his box?"

"WE HAVE NEVER SEEN HIM IN HIS BOX."

"Then sell it."

"Sell the Opera ghost's box! Well, gentlemen, try it."

"Thereupon we all four left the office. Richard and I had 'never laughed so much in our lives.'"

## Chapter IV Box Five

Armand Moncharmin wrote such voluminous Memoirs during the fairly long period of his co-management that we may well ask if he ever found time to attend to the affairs of the Opera otherwise than by telling what went on there. M. Moncharmin did not know a note of music, but he called the minister of education and fine arts by his Christian name, had dabbled a little in society journalism and enjoyed a considerable private income. Lastly, he was a charming fellow and showed that he was not lacking in intelligence, for, as soon as he made up his mind to be a sleeping partner in the Opera, he selected the best possible active manager and went straight to Firmin Richard.

Firmin Richard was a very distinguished composer, who had published a number of successful pieces of all kinds and who liked nearly every form of music and every sort of musician. Clearly, therefore, it was the duty of every sort of musician to like M. Firmin Richard. The only things to be said against him were that he was rather masterful in his ways and endowed with a very hasty temper.

The first few days which the partners spent at the Opera were given over to the delight of finding themselves the head of so magnificent an enterprise; and they had forgotten all about that curious, fantastic story of the ghost, when an incident occurred that proved to them that the joke—if joke it were—was not over.

M. Firmin Richard reached his office that morning at eleven o'clock. His secretary, M. Remy, showed him half a dozen letters which he had not opened because they were marked "private." One of the letters had at once attracted Richard's attention not only because the envelope was addressed in red ink, but because he seemed to have seen the writing before. He soon remembered that it was the red handwriting in which the memorandum-book had been so curiously completed. He recognized the clumsy childish hand. He opened the letter and read:

DEAR MR. MANAGER:

I am sorry to have to trouble you at a time when you must be so very busy, renewing important engagements, signing fresh ones and generally displaying your excellent taste. I know what you have done for Carlotta, Sorelli and little Jammes and for a few others whose admirable qualities of talent or genius you have suspected.

Of course, when I use these words, I do not mean to apply them to La Carlotta, who sings like a squirt and who ought never to have been allowed to leave the Ambassadeurs and the Cafe Jacquin; nor to La Sorelli, who owes her success mainly to the coach-builders; nor to little Jammes, who dances like a calf in a field. And I am not speaking of Christine Daae either, though her genius is certain, whereas your jealousy prevents her from creating any important part. When all is said, you are free to conduct your little business as you think best, are you not?

All the same, I should like to take advantage of the fact that

you have not yet turned Christine Daae out of doors by hearing her this evening in the part of Siebel, as that of Margarita has been forbidden her since her triumph of the other evening; and I will ask you not to dispose of my box to-day nor on the FOLLOWING DAYS, for I can not end this letter without telling you how disagreeably surprised I have been once or twice, to hear, on arriving at the Opera, that my box had been sold, at the box-office, by your orders.

I did not protest, first, because I dislike scandal, and, second, because I thought that your predecessors, MM. Debienne and Poligny, who were always charming to me, had neglected, before leaving, to mention my little fads to you. I have now received a reply from those gentlemen to my letter asking for an explanation, and this reply proves that you know all about my Memorandum-Book and, consequently, that you are treating me with outrageous contempt. IF YOU WISH TO LIVE IN PEACE, YOU MUST NOT BEGIN BY TAKING AWAY MY PRIVATE BOX.

Believe me to be, dear Mr. Manager, without prejudice to these little observations,

Your Most Humble and Obedient Servant, OPERA GHOST.

The letter was accompanied by a cutting from the agony-column of the Revue Theatrale, which ran:

O. G.—There is no excuse for R. and M. We told them and left your memorandum-book in their hands. Kind regards.

M. Firmin Richard had hardly finished reading this letter



when M. Armand Moncharmin entered, carrying one exactly similar. They looked at each other and burst out laughing.

"They are keeping up the joke," said M. Richard, "but I don't call it funny."

"What does it all mean?" asked M. Moncharmin. "Do they imagine that, because they have been managers of the Opera, we are going to let them have a box for an indefinite period?"

"I am not in the mood to let myself be laughed at long," said Firmin Richard.

"It's harmless enough," observed Armand Moncharmin. "What is it they really want? A box for to-night?"

M. Firmin Richard told his secretary to send Box Five on the grand tier to Mm. Debiegne and Poligny, if it was not sold. It was not. It was sent off to them. Debiegne lived at the corner of the Rue Scribe and the Boulevard des Capucines; Poligny, in the Rue Auber. O. Ghost's two letters had been posted at the Boulevard des Capucines post-office, as Moncharmin remarked after examining the envelopes.

"You see!" said Richard.

They shrugged their shoulders and regretted that two men of that age should amuse themselves with such childish tricks.

"They might have been civil, for all that!" said Moncharmin. "Did you notice how they treat us with regard to Carlotta, Sorelli and Little Jammes?"

"Why, my dear fellow, these two are mad with jealousy! To think that they went to the expense of, an advertisement in the

Revue Theatrale! Have they nothing better to do?"

"By the way," said Moncharmin, "they seem to be greatly interested in that little Christine Daae!"

"You know as well as I do that she has the reputation of being quite good," said Richard.

"Reputations are easily obtained," replied Moncharmin. "Haven't I a reputation for knowing all about music? And I don't know one key from another."

"Don't be afraid: you never had that reputation," Richard declared.

Thereupon he ordered the artists to be shown in, who, for the last two hours, had been walking up and down outside the door behind which fame and fortune—or dismissal—awaited them.

The whole day was spent in discussing, negotiating, signing or cancelling contracts; and the two overworked managers went to bed early, without so much as casting a glance at Box Five to see whether M. Debiegne and M. Poligny were enjoying the performance.

Next morning, the managers received a card of thanks from the ghost:

DEAR, MR. MANAGER:

Thanks. Charming evening. Daae exquisite. Choruses want waking up. Carlotta a splendid commonplace instrument. Will write you soon for the 240,000 francs, or 233,424 fr. 70 c., to be correct. Mm. Debiegne and Poligny have sent me the 6,575 fr. 30 c. representing the first ten days of my allowance for the current

year; their privileges finished on the evening of the tenth inst.

Kind regards. O. G.

On the other hand, there was a letter from Mm. Debienne and Poligny:

GENTLEMEN:

We are much obliged for your kind thought of us, but you will easily understand that the prospect of again hearing Faust, pleasant though it is to ex-managers of the Opera, can not make us forget that we have no right to occupy Box Five on the grand tier, which is the exclusive property of HIM of whom we spoke to you when we went through the memorandum-book with you for the last time. See Clause 98, final paragraph.

Accept, gentlemen, etc.

"Oh, those fellows are beginning to annoy me!" shouted Firmin Richard, snatching up the letter.

And that evening Box Five was sold.

The next morning, Mm. Richard and Moncharmin, on reaching their office, found an inspector's report relating to an incident that had happened, the night before, in Box Five. I give the essential part of the report:

I was obliged to call in a municipal guard twice, this evening, to clear Box Five on the grand tier, once at the beginning and once in the middle of the second act. The occupants, who arrived as the curtain rose on the second act, created a regular scandal by their laughter and their ridiculous observations. There were cries of "Hush!" all around them and the whole house was beginning

to protest, when the box-keeper came to fetch me. I entered the box and said what I thought necessary. The people did not seem to me to be in their right mind; and they made stupid remarks. I said that, if the noise was repeated, I should be compelled to clear the box. The moment I left, I heard the laughing again, with fresh protests from the house. I returned with a municipal guard, who turned them out. They protested, still laughing, saying they would not go unless they had their money back. At last, they became quiet and I allowed them to enter the box again. The laughter at once recommenced; and, this time, I had them turned out definitely.

"Send for the inspector," said Richard to his secretary, who had already read the report and marked it with blue pencil.

M. Remy, the secretary, had foreseen the order and called the inspector at once.

"Tell us what happened," said Richard bluntly.

The inspector began to splutter and referred to the report.

"Well, but what were those people laughing at?" asked Moncharmin.

"They must have been dining, sir, and seemed more inclined to lark about than to listen to good music. The moment they entered the box, they came out again and called the box-keeper, who asked them what they wanted. They said, 'Look in the box: there's no one there, is there?' 'No,' said the woman. 'Well,' said they, 'when we went in, we heard a voice saying **THAT THE BOX WAS TAKEN!**'"

M. Moncharmin could not help smiling as he looked at M. Richard; but M. Richard did not smile. He himself had done too much in that way in his time not to recognize, in the inspector's story, all the marks of one of those practical jokes which begin by amusing and end by enraging the victims. The inspector, to curry favor with M. Moncharmin, who was smiling, thought it best to give a smile too. A most unfortunate smile! M. Richard glared at his subordinate, who thenceforth made it his business to display a face of utter consternation.

"However, when the people arrived," roared Richard, "there was no one in the box, was there?"

"Not a soul, sir, not a soul! Nor in the box on the right, nor in the box on the left: not a soul, sir, I swear! The box-keeper told me often enough, which proves that it was all a joke."

"Oh, you agree, do you?" said Richard. "You agree! It's a joke! And you think it funny, no doubt?"

"I think it in very bad taste, sir."

"And what did the box-keeper say?"

"Oh, she just said that it was the Opera ghost. That's all she said!"

And the inspector grinned. But he soon found that he had made a mistake in grinning, for the words had no sooner left his mouth than M. Richard, from gloomy, became furious.

"Send for the box-keeper!" he shouted. "Send for her! This minute! This minute! And bring her in to me here! And turn all those people out!"

The inspector tried to protest, but Richard closed his mouth with an angry order to hold his tongue. Then, when the wretched man's lips seemed shut for ever, the manager commanded him to open them once more.

"Who is this 'Opera ghost?'" he snarled.

But the inspector was by this time incapable of speaking a word. He managed to convey, by a despairing gesture, that he knew nothing about it, or rather that he did not wish to know.

"Have you ever seen him, have you seen the Opera ghost?"

The inspector, by means of a vigorous shake of the head, denied ever having seen the ghost in question.

"Very well!" said M. Richard coldly.

The inspector's eyes started out of his head, as though to ask why the manager had uttered that ominous "Very well!"

"Because I'm going to settle the account of any one who has not seen him!" explained the manager. "As he seems to be everywhere, I can't have people telling me that they see him nowhere. I like people to work for me when I employ them!"

Having said this, M. Richard paid no attention to the inspector and discussed various matters of business with his acting-manager, who had entered the room meanwhile. The inspector thought he could go and was gently—oh, so gently!—sidling toward the door, when M. Richard nailed the man to the floor with a thundering:

"Stay where you are!"

M. Remy had sent for the box-keeper to the Rue de Provence,

close to the Opera, where she was engaged as a portersess. She soon made her appearance.

"What's your name?"

"Mme. Giry. You know me well enough, sir; I'm the mother of little Giry, little Meg, what!"

This was said in so rough and solemn a tone that, for a moment, M. Richard was impressed. He looked at Mme. Giry, in her faded shawl, her worn shoes, her old taffeta dress and dingy bonnet. It was quite evident from the manager's attitude, that he either did not know or could not remember having met Mme. Giry, nor even little Giry, nor even "little Meg!" But Mme. Giry's pride was so great that the celebrated box-keeper imagined that everybody knew her.

"Never heard of her!" the manager declared. "But that's no reason, Mme. Giry, why I shouldn't ask you what happened last night to make you and the inspector call in a municipal guard."

"I was just wanting to see you, sir, and talk to you about it, so that you mightn't have the same unpleasantness as M. Debienne and M. Poligny. They wouldn't listen to me either, at first."

"I'm not asking you about all that. I'm asking what happened last night."

Mme. Giry turned purple with indignation. Never had she been spoken to like that. She rose as though to go, gathering up the folds of her skirt and waving the feathers of her dingy bonnet with dignity, but, changing her mind, she sat down again and said, in a haughty voice:

"I'll tell you what happened. The ghost was annoyed again!"

Thereupon, as M. Richard was on the point of bursting out, M. Moncharmin interfered and conducted the interrogatory, whence it appeared that Mme. Giry thought it quite natural that a voice should be heard to say that a box was taken, when there was nobody in the box. She was unable to explain this phenomenon, which was not new to her, except by the intervention of the ghost. Nobody could see the ghost in his box, but everybody could hear him. She had often heard him; and they could believe her, for she always spoke the truth. They could ask M. Debienne and M. Poligny, and anybody who knew her; and also M. Isidore Saack, who had had a leg broken by the ghost!

"Indeed!" said Moncharmin, interrupting her. "Did the ghost break poor Isidore Saack's leg?"

Mme. Giry opened her eyes with astonishment at such ignorance. However, she consented to enlighten those two poor innocents. The thing had happened in M. Debienne and M. Poligny's time, also in Box Five and also during a performance of FAUST. Mme. Giry coughed, cleared her throat—it sounded as though she were preparing to sing the whole of Gounod's score—and began:

"It was like this, sir. That night, M. Maniera and his lady, the jewelers in the Rue Mogador, were sitting in the front of the box, with their great friend, M. Isidore Saack, sitting behind Mme. Maniera. Mephistopheles was singing"—Mme. Giry here burst into song herself—"Catarina, while you play at sleeping,"



and then M. Maniera heard a voice in his right ear (his wife was on his left) saying, 'Ha, ha! Julie's not playing at sleeping!' His wife happened to be called Julie. So. M. Maniera turns to the right to see who was talking to him like that. Nobody there! He rubs his ear and asks himself, if he's dreaming. Then Mephistopheles went on with his serenade... But, perhaps I'm boring you gentlemen?"

"No, no, go on."

"You are too good, gentlemen," with a smirk. "Well, then, Mephistopheles went on with his serenade"—Mme. Giry, burst into song again—"Saint, unclothe thy portals holy and accord the bliss, to a mortal bending lowly, of a pardon-kiss.' And then M. Maniera again hears the voice in his right ear, saying, this time, 'Ha, ha! Julie wouldn't mind according a kiss to Isidore!' Then he turns round again, but, this time, to the left; and what do you think he sees? Isidore, who had taken his lady's hand and was covering it with kisses through the little round place in the glove—like this, gentlemen"—rapturously kissing the bit of palm left bare in the middle of her thread gloves. "Then they had a lively time between them! Bang! Bang! M. Maniera, who was big and strong, like you, M. Richard, gave two blows to M. Isidore Saack, who was small and weak like M. Moncharmin, saving his presence. There was a great uproar. People in the house shouted, 'That will do! Stop them! He'll kill him!' Then, at last, M. Isidore Saack managed to run away."

"Then the ghost had not broken his leg?" asked M.

Moncharmin, a little vexed that his figure had made so little impression on Mme. Giry.

"He did break it for him, sir," replied Mme. Giry haughtily. "He broke it for him on the grand staircase, which he ran down too fast, sir, and it will be long before the poor gentleman will be able to go up it again!"

"Did the ghost tell you what he said in M. Maniera's right ear?" asked M. Moncharmin, with a gravity which he thought exceedingly humorous.

"No, sir, it was M. Maniera himself. So—"

"But you have spoken to the ghost, my good lady?"

"As I'm speaking to you now, my good sir!" Mme. Giry replied.

"And, when the ghost speaks to you, what does he say?"

"Well, he tells me to bring him a footstool!"

This time, Richard burst out laughing, as did Moncharmin and Remy, the secretary. Only the inspector, warned by experience, was careful not to laugh, while Mme. Giry ventured to adopt an attitude that was positively threatening.

"Instead of laughing," she cried indignantly, "you'd do better to do as M. Poligny did, who found out for himself."

"Found out about what?" asked Moncharmin, who had never been so much amused in his life.

"About the ghost, of course! ... Look here ..."

She suddenly calmed herself, feeling that this was a solemn moment in her life:

"LOOK HERE," she repeated. "They were playing *La Juive*. M. Poligny thought he would watch the performance from the ghost's box... Well, when Leopold cries, 'Let us fly!'—you know—and Eleazer stops them and says, 'Whither go ye?' ... well, M. Poligny—I was watching him from the back of the next box, which was empty—M. Poligny got up and walked out quite stiffly, like a statue, and before I had time to ask him, 'Whither go ye?' like Eleazer, he was down the staircase, but without breaking his leg.

"Still, that doesn't let us know how the Opera ghost came to ask you for a footstool," insisted M. Moncharmin.

"Well, from that evening, no one tried to take the ghost's private box from him. The manager gave orders that he was to have it at each performance. And, whenever he came, he asked me for a footstool."

"Tut, tut! A ghost asking for a footstool! Then this ghost of yours is a woman?"

"No, the ghost is a man."

"How do you know?"

"He has a man's voice, oh, such a lovely man's voice! This is what happens: When he comes to the opera, it's usually in the middle of the first act. He gives three little taps on the door of Box Five. The first time I heard those three taps, when I knew there was no one in the box, you can think how puzzled I was! I opened the door, listened, looked; nobody! And then I heard a voice say, 'Mme. Jules' my poor husband's name was Jules—a

footstool, please.' Saving your presence, gentlemen, it made me feel all-overish like. But the voice went on, 'Don't be frightened, Mme. Jules, I'm the Opera ghost!' And the voice was so soft and kind that I hardly felt frightened. THE VOICE WAS SITTING IN THE CORNER CHAIR, ON THE RIGHT, IN THE FRONT ROW."

"Was there any one in the box on the right of Box Five?" asked Moncharmin.

"No; Box Seven, and Box Three, the one on the left, were both empty. The curtain had only just gone up."

"And what did you do?"

"Well, I brought the footstool. Of course, it wasn't for himself he wanted it, but for his lady! But I never heard her nor saw her."

"Eh? What? So now the ghost is married!" The eyes of the two managers traveled from Mme. Giry to the inspector, who, standing behind the box-keeper, was waving his arms to attract their attention. He tapped his forehead with a distressful forefinger, to convey his opinion that the widow Jules Giry was most certainly mad, a piece of pantomime which confirmed M. Richard in his determination to get rid of an inspector who kept a lunatic in his service. Meanwhile, the worthy lady went on about her ghost, now painting his generosity:

"At the end of the performance, he always gives me two francs, sometimes five, sometimes even ten, when he has been many days without coming. Only, since people have begun to annoy him again, he gives me nothing at all.

"Excuse me, my good woman," said Moncharmin, while Mme. Giry tossed the feathers in her dingy hat at this persistent familiarity, "excuse me, how does the ghost manage to give you your two francs?"

"Why, he leaves them on the little shelf in the box, of course. I find them with the program, which I always give him. Some evenings, I find flowers in the box, a rose that must have dropped from his lady's bodice ... for he brings a lady with him sometimes; one day, they left a fan behind them."

"Oh, the ghost left a fan, did he? And what did you do with it?"

"Well, I brought it back to the box next night."

Here the inspector's voice was raised.

"You've broken the rules; I shall have to fine you, Mme. Giry."

"Hold your tongue, you fool!" muttered M. Firmin Richard.

"You brought back the fan. And then?"

"Well, then, they took it away with them, sir; it was not there at the end of the performance; and in its place they left me a box of English sweets, which I'm very fond of. That's one of the ghost's pretty thoughts."

"That will do, Mme. Giry. You can go."

When Mme. Giry had bowed herself out, with the dignity that never deserted her, the manager told the inspector that they had decided to dispense with that old madwoman's services; and, when he had gone in his turn, they instructed the acting-manager to make up the inspector's accounts. Left alone, the managers told each other of the idea which they both had in mind, which

was that they should look into that little matter of Box Five themselves.

## Chapter V The Enchanted Violin

Christine Daae, owing to intrigues to which I will return later, did not immediately continue her triumph at the Opera. After the famous gala night, she sang once at the Duchess de Zurich's; but this was the last occasion on which she was heard in private. She refused, without plausible excuse, to appear at a charity concert to which she had promised her assistance. She acted throughout as though she were no longer the mistress of her own destiny and as though she feared a fresh triumph.

She knew that the Comte de Chagny, to please his brother, had done his best on her behalf with M. Richard; and she wrote to thank him and also to ask him to cease speaking in her favor. Her reason for this curious attitude was never known. Some pretended that it was due to overweening pride; others spoke of her heavenly modesty. But people on the stage are not so modest as all that; and I think that I shall not be far from the truth if I ascribe her action simply to fear. Yes, I believe that Christine Daae was frightened by what had happened to her. I have a letter of Christine's (it forms part of the Persian's collection), relating to this period, which suggests a feeling of absolute dismay:

"I don't know myself when I sing," writes the poor child.

She showed herself nowhere; and the Vicomte de Chagny tried in vain to meet her. He wrote to her, asking to call upon her, but despaired of receiving a reply when, one morning, she

sent him the following note:

MONSIEUR:

I have not forgotten the little boy who went into the sea to rescue my scarf. I feel that I must write to you to-day, when I am going to Perros, in fulfilment of a sacred duty. To-morrow is the anniversary of the death of my poor father, whom you knew and who was very fond of you. He is buried there, with his violin, in the graveyard of the little church, at the bottom of the slope where we used to play as children, beside the road where, when we were a little bigger, we said good-by for the last time.

The Vicomte de Chagny hurriedly consulted a railway guide, dressed as quickly as he could, wrote a few lines for his valet to take to his brother and jumped into a cab which brought him to the Gare Montparnasse just in time to miss the morning train. He spent a dismal day in town and did not recover his spirits until the evening, when he was seated in his compartment in the Brittany express. He read Christine's note over and over again, smelling its perfume, recalling the sweet pictures of his childhood, and spent the rest of that tedious night journey in feverish dreams that began and ended with Christine Daae. Day was breaking when he alighted at Lannion. He hurried to the diligence for Perros-Guirec. He was the only passenger. He questioned the driver and learned that, on the evening of the previous day, a young lady who looked like a Parisian had gone to Perros and put up at the inn known as the Setting Sun.

The nearer he drew to her, the more fondly he remembered



the story of the little Swedish singer. Most of the details are still unknown to the public.

There was once, in a little market-town not far from Upsala, a peasant who lived there with his family, digging the earth during the week and singing in the choir on Sundays. This peasant had a little daughter to whom he taught the musical alphabet before she knew how to read. Daae's father was a great musician, perhaps without knowing it. Not a fiddler throughout the length and breadth of Scandinavia played as he did. His reputation was widespread and he was always invited to set the couples dancing at weddings and other festivals. His wife died when Christine was entering upon her sixth year. Then the father, who cared only for his daughter and his music, sold his patch of ground and went to Upsala in search of fame and fortune. He found nothing but poverty.

He returned to the country, wandering from fair to fair, strumming his Scandinavian melodies, while his child, who never left his side, listened to him in ecstasy or sang to his playing. One day, at Ljimby Fair, Professor Valerius heard them and took them to Gothenburg. He maintained that the father was the first violinist in the world and that the daughter had the making of a great artist. Her education and instruction were provided for. She made rapid progress and charmed everybody with her prettiness, her grace of manner and her genuine eagerness to please.

When Valerius and his wife went to settle in France, they took Daae and Christine with them. "Mamma" Valerius treated

Christine as her daughter. As for Daae, he began to pine away with homesickness. He never went out of doors in Paris, but lived in a sort of dream which he kept up with his violin. For hours at a time, he remained locked up in his bedroom with his daughter, fiddling and singing, very, very softly. Sometimes Mamma Valerius would come and listen behind the door, wipe away a tear and go down-stairs again on tiptoe, sighing for her Scandinavian skies.

Daae seemed not to recover his strength until the summer, when the whole family went to stay at Perros-Guirec, in a far-away corner of Brittany, where the sea was of the same color as in his own country. Often he would play his saddest tunes on the beach and pretend that the sea stopped its roaring to listen to them. And then he induced Mamma Valerius to indulge a queer whim of his. At the time of the "pardons," or Breton pilgrimages, the village festival and dances, he went off with his fiddle, as in the old days, and was allowed to take his daughter with him for a week. They gave the smallest hamlets music to last them for a year and slept at night in a barn, refusing a bed at the inn, lying close together on the straw, as when they were so poor in Sweden. At the same time, they were very neatly dressed, made no collection, refused the halfpence offered them; and the people around could not understand the conduct of this rustic fiddler, who tramped the roads with that pretty child who sang like an angel from Heaven. They followed them from village to village.

One day, a little boy, who was out with his governess, made

her take a longer walk than he intended, for he could not tear himself from the little girl whose pure, sweet voice seemed to bind him to her. They came to the shore of an inlet which is still called Trestraou, but which now, I believe, harbors a casino or something of the sort. At that time, there was nothing but sky and sea and a stretch of golden beach. Only, there was also a high wind, which blew Christine's scarf out to sea. Christine gave a cry and put out her arms, but the scarf was already far on the waves. Then she heard a voice say:

"It's all right, I'll go and fetch your scarf out of the sea."

And she saw a little boy running fast, in spite of the outcries and the indignant protests of a worthy lady in black. The little boy ran into the sea, dressed as he was, and brought her back her scarf. Boy and scarf were both soaked through. The lady in black made a great fuss, but Christine laughed merrily and kissed the little boy, who was none other than the Vicomte Raoul de Chagny, staying at Lannion with his aunt.

During the season, they saw each other and played together almost every day. At the aunt's request, seconded by Professor Valerius, Daae consented to give the young viscount some violin lessons. In this way, Raoul learned to love the same airs that had charmed Christine's childhood. They also both had the same calm and dreamy little cast of mind. They delighted in stories, in old Breton legends; and their favorite sport was to go and ask for them at the cottage-doors, like beggars:

"Ma'am ..." or, "Kind gentleman ... have you a little story to

tell us, please?"

And it seldom happened that they did not have one "given" them; for nearly every old Breton grandame has, at least once in her life, seen the "korrigans" dance by moonlight on the heather.

But their great treat was, in the twilight, in the great silence of the evening, after the sun had set in the sea, when Daae came and sat down by them on the roadside and, in a low voice, as though fearing lest he should frighten the ghosts whom he evoked, told them the legends of the land of the North. And, the moment he stopped, the children would ask for more.

There was one story that began:

"A king sat in a little boat on one of those deep, still lakes that open like a bright eye in the midst of the Norwegian mountains ..."

And another:

"Little Lotte thought of everything and nothing. Her hair was golden as the sun's rays and her soul as clear and blue as her eyes. She wheedled her mother, was kind to her doll, took great care of her frock and her little red shoes and her fiddle, but most of all loved, when she went to sleep, to hear the Angel of Music."

While the old man told this story, Raoul looked at Christine's blue eyes and golden hair; and Christine thought that Lotte was very lucky to hear the Angel of Music when she went to sleep. The Angel of Music played a part in all Daddy Daae's tales; and he maintained that every great musician, every great artist received a visit from the Angel at least once in his life. Sometimes

the Angel leans over their cradle, as happened to Lotte, and that is how there are little prodigies who play the fiddle at six better than men at fifty, which, you must admit, is very wonderful. Sometimes, the Angel comes much later, because the children are naughty and won't learn their lessons or practise their scales. And, sometimes, he does not come at all, because the children have a bad heart or a bad conscience.

No one ever sees the Angel; but he is heard by those who are meant to hear him. He often comes when they least expect him, when they are sad and disheartened. Then their ears suddenly perceive celestial harmonies, a divine voice, which they remember all their lives. Persons who are visited by the Angel quiver with a thrill unknown to the rest of mankind. And they can not touch an instrument, or open their mouths to sing, without producing sounds that put all other human sounds to shame. Then people who do not know that the Angel has visited those persons say that they have genius.

Little Christine asked her father if he had heard the Angel of Music. But Daddy Daae shook his head sadly; and then his eyes lit up, as he said:

"You will hear him one day, my child! When I am in Heaven, I will send him to you!"

Daddy was beginning to cough at that time.

Three years later, Raoul and Christine met again at Perros. Professor Valerius was dead, but his widow remained in France with Daddy Daae and his daughter, who continued to play the

violin and sing, wrapping in their dream of harmony their kind patroness, who seemed henceforth to live on music alone. The young man, as he now was, had come to Perros on the chance of finding them and went straight to the house in which they used to stay. He first saw the old man; and then Christine entered, carrying the tea-tray. She flushed at the sight of Raoul, who went up to her and kissed her. She asked him a few questions, performed her duties as hostess prettily, took up the tray again and left the room. Then she ran into the garden and took refuge on a bench, a prey to feelings that stirred her young heart for the first time. Raoul followed her and they talked till the evening, very shyly. They were quite changed, cautious as two diplomatists, and told each other things that had nothing to do with their budding sentiments. When they took leave of each other by the roadside, Raoul, pressing a kiss on Christine's trembling hand, said:

"Mademoiselle, I shall never forget you!"

And he went away regretting his words, for he knew that Christine could not be the wife of the Vicomte de Chagny.

As for Christine, she tried not to think of him and devoted herself wholly to her art. She made wonderful progress and those who heard her prophesied that she would be the greatest singer in the world. Meanwhile, the father died; and, suddenly, she seemed to have lost, with him, her voice, her soul and her genius. She retained just, but only just, enough of this to enter the CONSERVATOIRE, where she did not distinguish herself at all,

attending the classes without enthusiasm and taking a prize only to please old Mamma Valerius, with whom she continued to live.

The first time that Raoul saw Christine at the Opera, he was charmed by the girl's beauty and by the sweet images of the past which it evoked, but was rather surprised at the negative side of her art. He returned to listen to her. He followed her in the wings. He waited for her behind a Jacob's ladder. He tried to attract her attention. More than once, he walked after her to the door of her box, but she did not see him. She seemed, for that matter, to see nobody. She was all indifference. Raoul suffered, for she was very beautiful and he was shy and dared not confess his love, even to himself. And then came the lightning-flash of the gala performance: the heavens torn asunder and an angel's voice heard upon earth for the delight of mankind and the utter capture of his heart.

And then ... and then there was that man's voice behind the door—"You must love me!"—and no one in the room...

Why did she laugh when he reminded her of the incident of the scarf? Why did she not recognize him? And why had she written to him? ...

Perros was reached at last. Raoul walked into the smoky sitting-room of the Setting Sun and at once saw Christine standing before him, smiling and showing no astonishment.

"So you have come," she said. "I felt that I should find you here, when I came back from mass. Some one told me so, at the church."

"Who?" asked Raoul, taking her little hand in his.

"Why, my poor father, who is dead."

There was a silence; and then Raoul asked:

"Did your father tell you that I love you, Christine, and that I can not live without you?"

Christine blushed to the eyes and turned away her head. In a trembling voice, she said:

"Me? You are dreaming, my friend!"

And she burst out laughing, to put herself in countenance.

"Don't laugh, Christine; I am quite serious," Raoul answered.

And she replied gravely: "I did not make you come to tell me such things as that."

"You 'made me come,' Christine; you knew that your letter would not leave me indignant and that I should hasten to Perros. How can you have thought that, if you did not think I loved you?"

"I thought you would remember our games here, as children, in which my father so often joined. I really don't know what I thought... Perhaps I was wrong to write to you ... This anniversary and your sudden appearance in my room at the Opera, the other evening, reminded me of the time long past and made me write to you as the little girl that I then was..."

There was something in Christine's attitude that seemed to Raoul not natural. He did not feel any hostility in her; far from it: the distressed affection shining in her eyes told him that. But why was this affection distressed? That was what he wished to know and what was irritating him.



"When you saw me in your dressing-room, was that the first time you noticed me, Christine?"

She was incapable of lying.

"No," she said, "I had seen you several times in your brother's box. And also on the stage."

"I thought so!" said Raoul, compressing his lips. "But then why, when you saw me in your room, at your feet, reminding you that I had rescued your scarf from the sea, why did you answer as though you did not know me and also why did you laugh?"

The tone of these questions was so rough that Christine stared at Raoul without replying. The young man himself was aghast at the sudden quarrel which he had dared to raise at the very moment when he had resolved to speak words of gentleness, love and submission to Christine. A husband, a lover with all rights, would talk no differently to a wife, a mistress who had offended him. But he had gone too far and saw no other way out of the ridiculous position than to behave odiously.

"You don't answer!" he said angrily and unhappily. "Well, I will answer for you. It was because there was some one in the room who was in your way, Christine, some one that you did not wish to know that you could be interested in any one else!"

"If any one was in my way, my friend," Christine broke in coldly, "if any one was in my way, that evening, it was yourself, since I told you to leave the room!"

"Yes, so that you might remain with the other!"

"What are you saying, monsieur?" asked the girl excitedly.

"And to what other do you refer?"

"To the man to whom you said, 'I sing only for you! ... tonight I gave you my soul and I am dead!'"

Christine seized Raoul's arm and clutched it with a strength which no one would have suspected in so frail a creature.

"Then you were listening behind the door?"

"Yes, because I love you everything ... And I heard everything ..."

"You heard what?"

And the young girl, becoming strangely calm, released Raoul's arm.

"He said to you, 'Christine, you must love me!'"

At these words, a deathly pallor spread over Christine's face, dark rings formed round her eyes, she staggered and seemed on the point of swooning. Raoul darted forward, with arms outstretched, but Christine had overcome her passing faintness and said, in a low voice:

"Go on! Go on! Tell me all you heard!"

At an utter loss to understand, Raoul answered: "I heard him reply, when you said you had given him your soul, 'Your soul is a beautiful thing, child, and I thank you. No emperor ever received so fair a gift. The angels wept tonight.'"

Christine carried her hand to her heart, a prey to indescribable emotion. Her eyes stared before her like a madwoman's. Raoul was terror-stricken. But suddenly Christine's eyes moistened and two great tears trickled, like two pearls, down her ivory cheeks.

"Christine!"

"Raoul!"

The young man tried to take her in his arms, but she escaped and fled in great disorder.

While Christine remained locked in her room, Raoul was at his wit's end what to do. He refused to breakfast. He was terribly concerned and bitterly grieved to see the hours, which he had hoped to find so sweet, slip past without the presence of the young Swedish girl. Why did she not come to roam with him through the country where they had so many memories in common? He heard that she had had a mass said, that morning, for the repose of her father's soul and spent a long time praying in the little church and on the fiddler's tomb. Then, as she seemed to have nothing more to do at Perros and, in fact, was doing nothing there, why did she not go back to Paris at once?

Raoul walked away, dejectedly, to the graveyard in which the church stood and was indeed alone among the tombs, reading the inscriptions; but, when he turned behind the apse, he was suddenly struck by the dazzling note of the flowers that straggled over the white ground. They were marvelous red roses that had blossomed in the morning, in the snow, giving a glimpse of life among the dead, for death was all around him. It also, like the flowers, issued from the ground, which had flung back a number of its corpses. Skeletons and skulls by the hundred were heaped against the wall of the church, held in position by a wire that left the whole gruesome stack visible. Dead men's bones, arranged

in rows, like bricks, to form the first course upon which the walls of the sacristy had been built. The door of the sacristy opened in the middle of that bony structure, as is often seen in old Breton churches.

Raoul said a prayer for Daae and then, painfully impressed by all those eternal smiles on the mouths of skulls, he climbed the slope and sat down on the edge of the heath overlooking the sea. The wind fell with the evening. Raoul was surrounded by icy darkness, but he did not feel the cold. It was here, he remembered, that he used to come with little Christine to see the Korrigans dance at the rising of the moon. He had never seen any, though his eyes were good, whereas Christine, who was a little shortsighted, pretended that she had seen many. He smiled at the thought and then suddenly gave a start. A voice behind him said:

"Do you think the Korrigans will come this evening?"

It was Christine. He tried to speak. She put her gloved hand on his mouth.

"Listen, Raoul. I have decided to tell you something serious, very serious ... Do you remember the legend of the Angel of Music?"

"I do indeed," he said. "I believe it was here that your father first told it to us."

"And it was here that he said, 'When I am in Heaven, my child, I will send him to you.' Well, Raoul, my father is in Heaven, and I have been visited by the Angel of Music."

"I have no doubt of it," replied the young man gravely, for it

seemed to him that his friend, in obedience to a pious thought, was connecting the memory of her father with the brilliancy of her last triumph.

Christine appeared astonished at the Vicomte de Chagny's coolness:

"How do you understand it?" she asked, bringing her pale face so close to his that he might have thought that Christine was going to give him a kiss; but she only wanted to read his eyes in spite of the dark.

"I understand," he said, "that no human being can sing as you sang the other evening without the intervention of some miracle. No professor on earth can teach you such accents as those. You have heard the Angel of Music, Christine."

"Yes," she said solemnly, "IN MY DRESSING-ROOM. That is where he comes to give me my lessons daily."

"In your dressing-room?" he echoed stupidly.

"Yes, that is where I have heard him; and I have not been the only one to hear him."

"Who else heard him, Christine?"

"You, my friend."

"I? I heard the Angel of Music?"

"Yes, the other evening, it was he who was talking when you were listening behind the door. It was he who said, 'You must love me.' But I then thought that I was the only one to hear his voice. Imagine my astonishment when you told me, this morning, that you could hear him too."

Raoul burst out laughing. The first rays of the moon came and shrouded the two young people in their light. Christine turned on Raoul with a hostile air. Her eyes, usually so gentle, flashed fire.

"What are you laughing at? YOU think you heard a man's voice, I suppose?"

"Well! ..." replied the young man, whose ideas began to grow confused in the face of Christine's determined attitude.

"It's you, Raoul, who say that? You, an old playfellow of my own! A friend of my father's! But you have changed since those days. What are you thinking of? I am an honest girl, M. le Vicomte de Chagny, and I don't lock myself up in my dressing-room with men's voices. If you had opened the door, you would have seen that there was nobody in the room!"

"That's true! I did open the door, when you were gone, and I found no one in the room."

"So you see! ... Well?"

The viscount summoned up all his courage.

"Well, Christine, I think that somebody is making game of you."

She gave a cry and ran away. He ran after her, but, in a tone of fierce anger, she called out: "Leave me! Leave me!" And she disappeared.

Raoul returned to the inn feeling very weary, very low-spirited and very sad. He was told that Christine had gone to her bedroom saying that she would not be down to dinner. Raoul dined alone, in a very gloomy mood. Then he went to his room and tried to

read, went to bed and tried to sleep. There was no sound in the next room.

The hours passed slowly. It was about half-past eleven when he distinctly heard some one moving, with a light, stealthy step, in the room next to his. Then Christine had not gone to bed. Without troubling for a reason, Raoul dressed, taking care not to make a sound, and waited. Waited for what? How could he tell? But his heart thumped in his chest when he heard Christine's door turn slowly on its hinges. Where could she be going, at this hour, when every one was fast asleep at Perros? Softly opening the door, he saw Christine's white form, in the moonlight, slipping along the passage. She went down the stairs and he leaned over the baluster above her. Suddenly he heard two voices in rapid conversation. He caught one sentence: "Don't lose the key."

It was the landlady's voice. The door facing the sea was opened and locked again. Then all was still.

Raoul ran back to his room and threw back the window. Christine's white form stood on the deserted quay.

The first floor of the Setting Sun was at no great height and a tree growing against the wall held out its branches to Raoul's impatient arms and enabled him to climb down unknown to the landlady. Her amazement, therefore, was all the greater when, the next morning, the young man was brought back to her half frozen, more dead than alive, and when she learned that he had been found stretched at full length on the steps of the high altar of the little church. She ran at once to tell Christine, who hurried

down and, with the help of the landlady, did her best to revive him. He soon opened his eyes and was not long in recovering when he saw his friend's charming face leaning over him.

A few weeks later, when the tragedy at the Opera compelled the intervention of the public prosecutor, M. Mifroid, the commissary of police, examined the Vicomte de Chagny touching the events of the night at Perros. I quote the questions and answers as given in the official report pp. 150 et seq.:

Q. "Did Mlle. Daae not see you come down from your room by the curious road which you selected?"

R. "No, monsieur, no, although, when walking behind her, I took no pains to deaden the sound of my footsteps. In fact, I was anxious that she should turn round and see me. I realized that I had no excuse for following her and that this way of spying on her was unworthy of me. But she seemed not to hear me and acted exactly as though I were not there. She quietly left the quay and then suddenly walked quickly up the road. The church-clock had struck a quarter to twelve and I thought that this must have made her hurry, for she began almost to run and continued hastening until she came to the church."

Q. "Was the gate open?"

R. "Yes, monsieur, and this surprised me, but did not seem to surprise Mlle. Daae."

Q. "Was there no one in the churchyard?"

R. "I did not see any one; and, if there had been, I must have seen him. The moon was shining on the snow and made the night



quite light."

Q. "Was it possible for any one to hide behind the tombstones?"

R. "No, monsieur. They were quite small, poor tombstones, partly hidden under the snow, with their crosses just above the level of the ground. The only shadows were those of the crosses and ourselves. The church stood out quite brightly. I never saw so clear a night. It was very fine and very cold and one could see everything."

Q. "Are you at all superstitious?"

R. "No, monsieur, I am a practising Catholic,"

Q. "In what condition of mind were you?"

R. "Very healthy and peaceful, I assure you. Mlle. Daae's curious action in going out at that hour had worried me at first; but, as soon as I saw her go to the churchyard, I thought that she meant to fulfil some pious duty on her father's grave and I considered this so natural that I recovered all my calmness. I was only surprised that she had not heard me walking behind her, for my footsteps were quite audible on the hard snow. But she must have been taken up with her intentions and I resolved not to disturb her. She knelt down by her father's grave, made the sign of the cross and began to pray. At that moment, it struck midnight. At the last stroke, I saw Mlle. Daae lift her eyes to the sky and stretch out her arms as though in ecstasy. I was wondering what the reason could be, when I myself raised my head and everything within me seemed drawn toward the

invisible, WHICH WAS PLAYING THE MOST PERFECT MUSIC! Christine and I knew that music; we had heard it as children. But it had never been executed with such divine art, even by M. Daae. I remembered all that Christine had told me of the Angel of Music. The air was The Resurrection of Lazarus, which old M. Daae used to play to us in his hours of melancholy and of faith. If Christine's Angel had existed, he could not have played better, that night, on the late musician's violin. When the music stopped, I seemed to hear a noise from the skulls in the heap of bones; it was as though they were chuckling and I could not help shuddering."

Q. "Did it not occur to you that the musician might be hiding behind that very heap of bones?"

R. "It was the one thought that did occur to me, monsieur, so much so that I omitted to follow Mlle. Daae, when she stood up and walked slowly to the gate. She was so much absorbed just then that I am not surprised that she did not see me."

Q. "Then what happened that you were found in the morning lying half-dead on the steps of the high altar?"

R. "First a skull rolled to my feet ... then another ... then another ... It was as if I were the mark of that ghastly game of bowls. And I had an idea that false step must have destroyed the balance of the structure behind which our musician was concealed. This surmise seemed to be confirmed when I saw a shadow suddenly glide along the sacristy wall. I ran up. The shadow had already pushed open the door and entered the

church. But I was quicker than the shadow and caught hold of a corner of its cloak. At that moment, we were just in front of the high altar; and the moonbeams fell straight upon us through the stained-glass windows of the apse. As I did not let go of the cloak, the shadow turned round; and I saw a terrible death's head, which darted a look at me from a pair of scorching eyes. I felt as if I were face to face with Satan; and, in the presence of this unearthly apparition, my heart gave way, my courage failed me ... and I remember nothing more until I recovered consciousness at the Setting Sun."

## Chapter VI A Visit to Box Five

We left M. Firmin Richard and M. Armand Moncharmin at the moment when they were deciding "to look into that little matter of Box Five."

Leaving behind them the broad staircase which leads from the lobby outside the managers' offices to the stage and its dependencies, they crossed the stage, went out by the subscribers' door and entered the house through the first little passage on the left. Then they made their way through the front rows of stalls and looked at Box Five on the grand tier, They could not see it well, because it was half in darkness and because great covers were flung over the red velvet of the ledges of all the boxes.

They were almost alone in the huge, gloomy house; and a great silence surrounded them. It was the time when most of the stage-hands go out for a drink. The staff had left the boards for the moment, leaving a scene half set. A few rays of light, a wan, sinister light, that seemed to have been stolen from an expiring luminary, fell through some opening or other upon an old tower that raised its pasteboard battlements on the stage; everything, in this deceptive light, adopted a fantastic shape. In the orchestra stalls, the drugget covering them looked like an angry sea, whose glaucous waves had been suddenly rendered stationary by a secret order from the storm phantom, who, as everybody knows, is called Adamastor. MM. Moncharmin and

Richard were the shipwrecked mariners amid this motionless turmoil of a calico sea. They made for the left boxes, plowing their way like sailors who leave their ship and try to struggle to the shore. The eight great polished columns stood up in the dusk like so many huge piles supporting the threatening, crumbling, big-bellied cliffs whose layers were represented by the circular, parallel, waving lines of the balconies of the grand, first and second tiers of boxes. At the top, right on top of the cliff, lost in M. Lenepveu's copper ceiling, figures grinned and grimaced, laughed and jeered at MM. Richard and Moncharmin's distress. And yet these figures were usually very serious. Their names were Isis, Amphitrite, Hebe, Pandora, Psyche, Thetis, Pomona, Daphne, Clytie, Galatea and Arethusa. Yes, Arethusa herself and Pandora, whom we all know by her box, looked down upon the two new managers of the Opera, who ended by clutching at some piece of wreckage and from there stared silently at Box Five on the grand tier.

I have said that they were distressed. At least, I presume so. M. Moncharmin, in any case, admits that he was impressed. To quote his own words, in his *Memoirs*:

"This moonshine about the Opera ghost in which, since we first took over the duties of MM. Poligny and Debienne, we had been so nicely steeped"—Moncharmin's style is not always irreproachable—"had no doubt ended by blinding my imaginative and also my visual faculties. It may be that the exceptional surroundings in which we found ourselves, in the

midst of an incredible silence, impressed us to an unusual extent. It may be that we were the sport of a kind of hallucination brought about by the semi-darkness of the theater and the partial gloom that filled Box Five. At any rate, I saw and Richard also saw a shape in the box. Richard said nothing, nor I either. But we spontaneously seized each other's hand. We stood like that for some minutes, without moving, with our eyes fixed on the same point; but the figure had disappeared. Then we went out and, in the lobby, communicated our impressions to each other and talked about 'the shape.' The misfortune was that my shape was not in the least like Richard's. I had seen a thing like a death's head resting on the ledge of the box, whereas Richard saw the shape of an old woman who looked like Mme. Giry. We soon discovered that we had really been the victims of an illusion, whereupon, without further delay and laughing like madmen, we ran to Box Five on the grand tier, went inside and found no shape of any kind."

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