



Unmasked: An Erotic Novel of The Phantom of The Opera

Colette Gale

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One of the world's most beloved stories as it has never been told before, *Unmasked* is a novel of breathtaking historical erotica.

His exquisite obsession...

Christine Daa? heard rumors of the hideous Phantom said to haunt the great Opera House in 19th-century Paris. But its youngest and brightest star knows something no one else does-the truth. For in the darkness she thrills to the deep velvet timbre of his arousing voice, and quivers to the soft strokes of his leather-gloved fingers. He is real. Her inspiration. Her *Musique d'Ange*. Her liberator.

Her erotic awakening...

Condemned to the catacombs below, Erik has desired his obsession from the shadows, careful to keep his identity, and his secret, in the dark. Only he understands Christine's extraordinary talents and her beauty. Only he can pleasure her like no man has before. But his sensual power comes with a price-and a risk to everyone who stands between them. For Christine too is succumbing to her most forbidden and dangerous desires-and to the Phantom who's making them all come true.

Unmasked: An Erotic Novel of The Phantom of The Opera Details

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Cindy says

So much potential, so little execution.

The author attempts a retelling of The Phantom of the Opera without *actually* reading it. I'm thinking that she felt it wasn't necessary for the audience she was writing for. This should have been subtitled '...novel of the Phantom of the Opera MUSICAL'. There were several points that diverged in Webber's (excellent) retelling and the author chose his versus the original. There were other things that annoyed me and seemed to indicate sloppy writing. I got cross-eyed when she would be discussing foods and in a list of items would slip in *fromage*, possibly in an attempt to convince the reader that she knew French. It would have been more believable to have the entire list in French but no - for example, this quote "street vendors calling out to sell *fromages* and fruits and bread" or "...platters of cakes and *fromages* and bread, bowls of glistening grapes...". Guess she couldn't be bothered with looking up other French words. The erotic bits were too overblown and melodramatic (if I ever read the word 'pip' again in this context, it will be too soon). Overall, this was simply not worth the effort and I thought several times of just dropping it into the DNF pile but persevered as I thought it had to get better. It didn't.

Zaina says

Loved it. I always thought that Christine should end up with Erik (The Phantom).

MAP says

I bought it because it was Phantom of the Opera, and I stupidly buy anything Phantom of the Opera.

It was bad. It was so bad, it hurt me physically and emotionally. I was embarrassed for it, I was embarrassed for myself for buying it, I was embarrassed for the paper it was printed on.

I once saw someone critique a piece of fan fiction (FAN FICTION), in which they accused the fiction of having "anyone" syndrome - the characters could have been replaced by ANYONE and the plot would still have worked - the story didn't hinge on the characters being themselves. And that's a problem. Yeah, that's this book, pretty much. Sexy people having sexytimes, and if we want to throw a mask on one and claim it's POTO, sure why not, people will buy that schlock.

Ya know, POTO is pretty naturally erotic on its own - that's how it managed to spin off into so many different directions. You really DON'T have to try this hard.

Shannon The Show Stopper says

If you're a fan of erotica, you should probably read this book. If you're a fan of the story Phantom of The Opera, you should probably read this book. If you're a fan of both, well then, you **MUST** read this book. You'll probably never look at a harp quite the same way ;-D Colette Gale is one of my favorite authors of erotic fiction. Taking my love for classic stories and putting an erotic spin on them....What's not to love?

Melanie says

I love love love PoTO!!!

But I always wished Christine had ended up with Erik instead of Raoul (who always seemed kind of weak compared to the passionate Phantom).. Which is why I really enjoyed this book.. The sex scenes were very hot, and well written.. I kind of liked the fact that you had sex scenes between secondary characters as well as between the MCs.. Ok... they were all a tad unbelievable, lol.. but this is erotica, right?!

The only thing I didn't enjoy is how she still gets turned on by Raoul, and even a little by Philippe.. It's especially because of her reaction to the latter that I bumped it down from 4.5stars to 4*...

Rachel says

This book was very good, but there is a lot of sex and sexual relations. If you are a phantom buff like I am you will enjoy this book and the some difference it has. In the book instead of being with Raoul, Christine ends up with Eric (aka the Phantom) If you don't know french it may be a little hard because there are some french words in the book considering that it takes place in Paris, France in 1818. Like the normal Phantom there are many different themes in the book, but it has a different feel than the normal phantom. I would highly recommend this book to the Phantom lover.

Vikki says

If this were a movie, it'd be titled "Phantom of the Porno". Lots of sex, little bit of plot and recognizable characters. Mostly well done, but a few moments that made me want to forget this was connected in anyway with the amazing tale of the Opera Ghost. All in all it was a hot read.

Jeannie Mancini says

Angels of Music Unbound

The story of the Phantom of the Opera is a well known one. It has been recreated on paper, music, film and for the stage, over and over. Colette Gale has once again breathed life into the legend of the Opera Ghost, the Angel of Music, by telling his tale in a more romantic, erotic way.

The author pretty much retains the basics of the original tale, taking the characters of Christine Daae and Erik de Chagny to new heights. Christine Daae, a budding opera singer one day finally gets her chance to stand solo on stage, singing the lead aria for Romeo and Juliet. For months she had been coached in secret by none other than the mysterious Opera Ghost, whose only wish is to see her shine in the limelight. Winning the applause she craves, Christine takes the crowds by storm and becomes the most wanted new opera diva France has ever seen. We all know the story of how Erik falls in love with her and kidnaps her to his underground lair, warding off her courting boyfriend Raoul who has come to marry his childhood sweetheart. Erik becomes obsessed with Christine and claims her for his own, forbidding her to see any other man but himself.

Colette Gale has imagined a whole new world of the luxurious Opera House and has added depth and sensuality to both Christine and Erik like we have never seen before. The writing is polished and exquisite. Opulent descriptions of lavish opera house surroundings and of Erik's underground palace, combined with scenes of tender sweet love and erotic interludes of lust and carnal sex, make this novel a multi-faceted shining gem. The story is suspenseful and nothing short of intense. Readers will be holding their breath as each page turns, caught up in the rapture these two lovers present. You will hear the keen notes of passionate music from the Angel's violin, harp and piano, as Erik plays his instruments that add to the seduction of his captured Christine. You will feel the sensuality of the historic costumes; satins, lace, silks, and velvets as the players dance and preen in and out of these delightfully wicked scenes of decadence, deceit, debauchery, and through one dalliance after another. This is a very visual book, so incredibly detailed and evocative of 19th century France.

This is not your average romance novel. It is a remarkable, and memorable, serious tale of passion, murder, family betrayals and forbidden love. Where Gale's true talent lies though is in her ability to create a blend of tender sensual intimacy, with soft erotica and carnal sex that goes above and beyond the norm. The sexual adventures throughout this story are far from vanilla. There is great creativity here within the erotica realm scenes and I found this factor alone to be such a breath of fresh air. This erotic novel is quite different and will evoke many opportunities for the reader to feel the depth of love, intimacy and ravenous need that Erik and Christine have for each other. This might not be a book for the light of heart due to the advanced and unusual erotica scenes graphically depicted, but if you are bored with the average cat and mouse tame love stories and want something in between the average genre paperback romances, and offensive hard core degrading porn, this book is for you. A Fantastic debut, highly recommended for adventurous readers. I can't wait to read the next two installments of this series that will involve more erotic adventures with Maid Marion and the Count of Monte Cristo!

Amanda says

Update: Read this a second time and still love it!

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The GR reviews on this one are mixed but I'm on the higher end of them. I loved this book. Not only am I fan in general of erotica, I'm especially a fan of well-written erotica. However, it was my love of the actual Phantom story and my long held belief that Christine truly was in love with Erik, that she simply wasn't strong enough to deal with the intensity of her feelings.

My only irritation with the book (and it wasn't even enough to take it down a star) was that I would get to an especially exciting part with Erik and Christine, and then I'd have to wait a chapter while the author switched to some scene with one of the other characters. Talk about frustrating. But in hindsight, it may have just added to the book's appeal.

Loved it and am floating on C9 because someone finally saw the same (general) story I did.

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## **Kylie says**

While this book takes elements and characters from the original Phantom of the Opera, the Erik of this book is more Lloyd Webber's than Leroux. For a start, only half his face is deformed. Colette Gale then manages to take almost everything that was attractive to some women about the Phantom, that made him so seductive and intriguing, and make him into a clichéd angst ridden hero. In honesty, I preferred the dangerous maniac Erik to this one, and was more attracted to Raoul (portrayed as almost insanely obsessed and in love with Christine). However as an 'erotic' novel, it does what it says: retelling the story (with changes) through a string of sexual encounters. If you're a fan of the classic novel or of Susan Kay's novel you may well not like this at all, as I didn't.

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## **Babel says**

Desde que era pequeña, la historia de El fantasma de la ópera me ha perseguido y fascinado. Recuerdo que mi primer encuentro fue en la forma de una miniserie, protagonizada por el majestuoso actor británico Charles Dance, el mejor Eric que he conocido nunca. El único que ha llegado a rivalizar con él es Gerard Butler en el magnífico musical que por fin se decidieron a filmar para el cine.

Reseña de Torre de Babel <http://torretadebabel.blogspot.com>

Siempre he albergado la convicción de que Christina debía haber elegido al fantasma por encima del soso y ricachón Raoul. Creo que ya poseía yo una vena oscura desde bien temprano. Tengo debilidad por los héroes malditos que vagan por la ambigua línea entre torturado y torturador. De modo que me lié a gritar de emoción cuando descubrí esta versión romantizada de mi espectral héroe parisino.

Por encima de todo, la narración es elegante, cuidada y rica en detalles sobre la Ópera de París, además de las costumbres de las chicas y sus ricos protectores.

Frío, intenso y dominante, Eric es el dueño absoluto del edificio de la Ópera. Surca sus alturas con fantasmal precisión, domina los espíritus supersticiosos de los artistas mientras se convierte en el maestro de canto de Christine y moldea su triunfo al tiempo que seduce sus sentidos, sin mostrarla jamás su desfigurado rostro.

Presenta a Christine como una muchacha sencilla, sin malicia. Aunque conocedora de las relaciones íntimas entre hombres y mujeres, dada su tutela bajo el ojo estricto y mundano de Madame Giry, la directora del coro y el cuerpo de baile. De orígenes humildes, siente el fuerte peso de la soledad, por lo que responde favorablemente a los entusiastas ruegos de Raoul, vizconde de Chagny, por reiniciar el contacto tras muchos años del primero, durante un verano que le dejó dulces recuerdos. Aunque no perturba sus sentidos como cierta sombra de la Ópera, representa la seguridad, un futuro.

Sólo puedo remarcar sobre esta novela que esencialmente erotiza la poderosa figura del monstruo enamorado creado por Gaston Leroux. Lo eleva al amor más apasionado y luego se pierde en múltiples escenas de lujuria desatada. A pesar del exceso, la autora sabe derrochar sensualidad hasta dejar al lector ebrio.

En el largo y ardiente repertorio de escenas íntimas, he de destacar la variedad que la autora ha logrado plasmar. No resulta nada aburrido, salvo en la última parte porque se vuelve loca y pone a la pobre heroína en manos del malo y ahí arde Troya. En la parte positiva, escenifica escarceos donde el dominio es ejercido por Eric, pero también otorga poder a las mujeres de armas tomar, como Madame Giry o la cantante-diva Carlotta, a la que le gusta restringir la libertad de sus amantes hasta el último momento.

No penséis que tan sólo se dedica a los placeres carnales, pues aun cuando su presencia es desbordante, también presta una potente atención a la ciudad de París, a las convenciones sociales de la época, a los enemigos que pronto conspirarán contra los amantes. Sobre todo, destaca la belleza y la euforia de la música, la plenitud orgullosa que despierta en Christine haber alcanzado el sueño de convertirse en una celebridad de la ópera.

He disfrutado mucho rememorando los pasos de la trama original. La furia de una vida de abusos y humillaciones de Eric, su control mafioso del teatro y sus entrañas subterráneas, las murmuraciones sobre él entre artistas y nobles, los malvados planes de los hermanos Chagny, la tragedia que se avecina sobre la legendaria Ópera de París, son todos elementos dramáticos que nunca me cansan.

En cuanto a la relación entre Eric y Christine, aquí se refleja con sumo detalle. Es un cúmulo de pasiones desenfrenadas, de traiciones que convierten el ilícito idilio de los enamorados en una batalla de rechazo y tentación. Lo único que me ha molestado es que en cuanto Christine se siente sola, se deja consolar enseguida por el socorrido Raoul. Aparte de que hay ciertos encuentros que sobran porque la autora ha recurrido a recrear parejas indeseables y repetitivas.

En resumidas cuentas, es la historia de tres hombres obsesionados por una mujer, por quien cometerán mil perrerías con tal de poseerla, en el marco envidiable de París en el siglo XIX. Llena de celos, obsesiones, venganzas largamente forjadas y amores despechados, es sólo apta para los que no se arredran ante narraciones explícitas y los que buscan una vuelta de tuerca a los clásicos. O sea yo, jajaja.

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## **Katie(babs) says**

Some books are like car accidents. You stop, look, and continue on your way, but deep down you really want to know what happens next. Colette Gale's new interpretation of The Phantom of the Opera goes way beyond morbid fascination and straight into revulsion. I can only imagine that Gaston Leroux is spinning in his grave.

Most people know the classic story of the chorus girl who becomes a singing sensation due to the Angel of Music. Her Angel is actually a facially scarred man who hides in the depths of the Paris opera house and has become obsessed with his student to the point of near madness. After the opera's resident diva is scared by the opera ghost, Christine Daae is given the opportunity to become a star. As soon as she completes her first performance, her teacher comes to her not as an angel, but as a man...and shows his gratification at her triumph by using his hands on her in very sexual ways.

Erik, as she comes to know him, shows his appreciation many times over, including the use of some

interesting props - a mirror, a harp - to introduce her into the delights of his new way of teaching. He assumes through music and some very inventive, and thoroughly S&M based lovemaking that she will come to love him regardless of the mask he wears to hide his deformity. Christine wants to know what Erik looks like under his mask, but when she eventually takes it off, is horrified by what she sees.

A multitude of other characters are intended to add flavor to the story. Madame Giry, the dancing teacher of the chorus, is a blatant nymphomaniac. In order to keep Erik a secret, she gives her body to both of the managers of the opera. Like the sex between Erik and Christine, the sex between these three is S&M sex. And then there are the new owners of the opera, the Changy brothers. When Raoul, the younger brother, sees Christine on the stage, he quickly becomes enamored and wants to marry her. But older brother Philippe is appalled and prefers that Raoul become her protector so he too can enjoy Christine's charms. The brothers share everything - including Philippe's wife - so when Christine joins them, she too partakes in their little parties (orgies).

Philippe is also into S&M, but he's more nasty and unpleasant about his proclivities. Little brother Raoul - who in the original version of the story is the hero - will do whatever big brother wants. Christine finally comes to the conclusion that she loves Erik - or rather the fantastic nookie they share. Unfortunately the Changy men stop Erik and Christine's escape and they all engage in an S&M scene that I found chilling. One specific scene in particular disturbed me: The brothers tie up Erik, and as he watches helplessly, Christine is forced to engage in a ménage à trios. Raoul also tries to debase Christine by forcing her to perform a certain sexual act on him...and then on Erik.

I found no redeeming qualities to any of these people, even Christine. She endures constant sexual traumas; her mind says "no", but her body says "yes". Please. I also found her indecisiveness between Raoul and Erik annoying because it seems to be based mostly on who makes her "pip" feel the most pleasure. And Erik, who should be the most seductive of them all, is so one-dimensional that if he had disappeared from the story, I would have not missed him in the least.

There are not many books that I can say have made my stomach turn, but *Unmasked* is definitely one of them. If Gale had written a more contained story between Christine and Erik - even if Christine was also involved with Raoul at the same time - I would have been more accepting. I am a fan of erotica in general but this was an unsettling, never-ending sadomasochistic tale filled with amoral characters.

I will at least give Gale some credit for trying to give the fans who always wanted Christine and Erik to be together their ultimate fantasy. But it wasn't enough and instead, I can only recommend Leroux's masterpiece, which has romance, undying love, and horror that will give you chills a good way.

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## **Robin says**

I read in reviews that the ending is different from the stage version, which is why I decided to give it a try. I never liked the way the show ended...I always wanted her to end up with the Phantom. => However....this book is nothing but smut. I really was looking for more content dealing with Christine and Erik's relationship, but not like this. All this book consisted of was how many people can you do it with and how many ways can you do it. The fact that Christine DOES end up with the Phantom in the end isn't really enough to redeem it in my eyes. I suppose it could be considered a fair read if you're really bored.

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## Chelsea (chelseadolling reads) says

I mean, this was terrible. But did anyone honestly expect anything else?

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## Mayu says

Se me antojó leer este libro, es más, en el 2009 estuve a punto de comprarlo. Pero por suerte, me dejé llevar por mi intuición y miré un poquito este libro.

La autora escribía bien y me parecía muy interesante esa idea de hacer diferentes clásicos reinventados. Pero **al mirar este libro me topé con un problema: Christine, la protagonista. Ví algunas escenas de ella donde me pareció horrible, la vi siendo infiel (si, con todo lujo de detalles) a su amado, el fantasma de la ópera. Christine no tenía pudor, vergüenza ni lealtad. Ella se acuesta con ese otro chico a espaldas del fantasma y jamás se siente culpable. Goza de ese otro chico. Y después corre a los brazos del fantasma, y cual heroína de tragedia se tira a sus brazos jurándole amor eterno. Para a continuación gozar del placer y la lujuria de su amado fantasmal.**

Tras leer algo como esto, se me puso un enorme nudo en el pecho y devolví el libro a la estantería de la librería. Y hasta hoy. No me arrepiento de haberle descartado, libros así no quiero leer.

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